VOGUE

NOVEMBER 1

New ways
to look
for the new
kinds of parties

**ADVANCE
RETAIL
TRADE
EDITION**

50
CENTS

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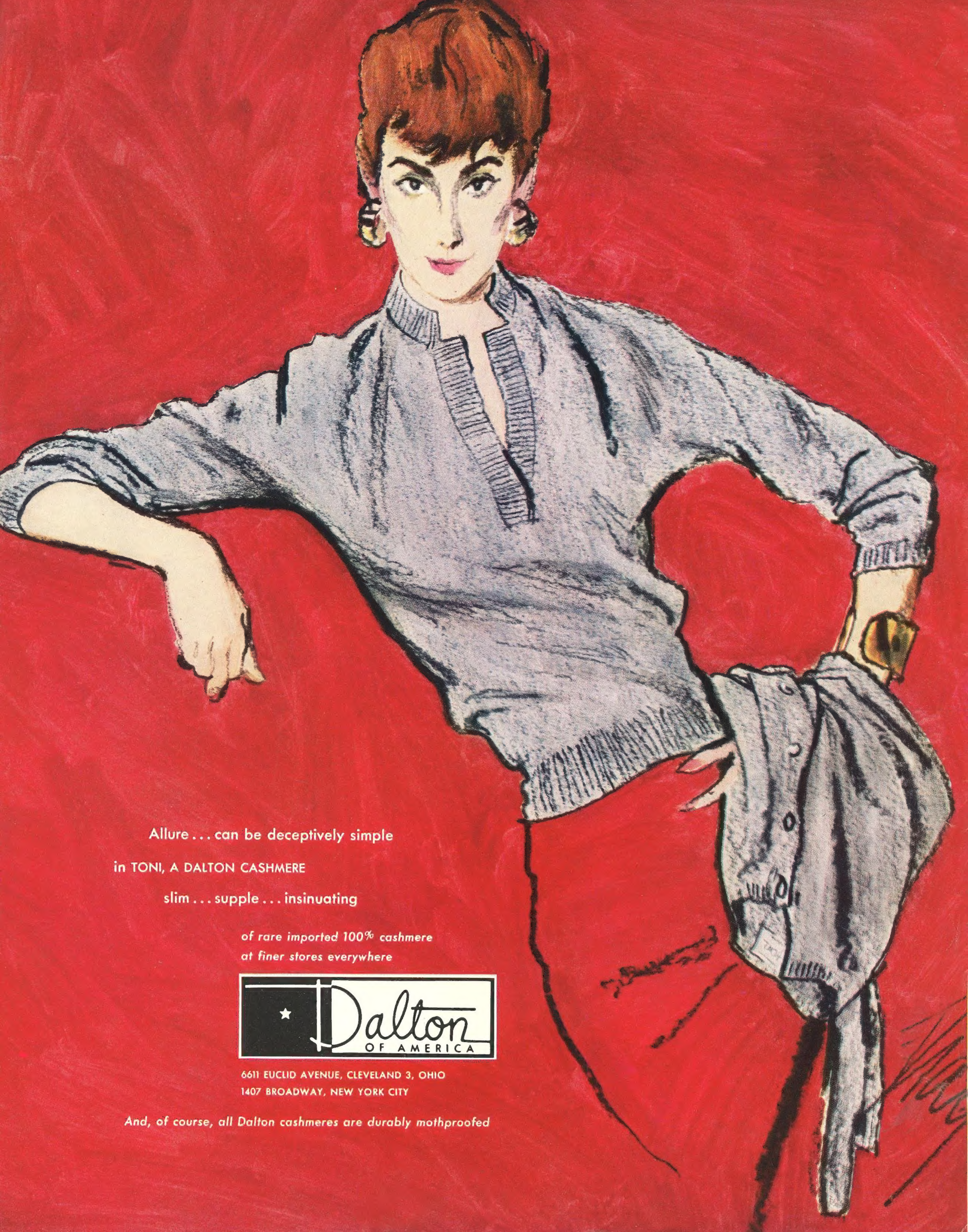
THE CONDÉ NAST PUBLICATIONS INC.



Allure . . . can be deceptively simple

in TONI, A DALTON CASHMERE

slim . . . supple . . . insinuating

of rare imported 100% cashmere
at finer stores everywhere

Dalton
OF AMERICA

6611 EUCLID AVENUE, CLEVELAND 3, OHIO
1407 BROADWAY, NEW YORK CITY

And, of course, all Dalton cashmeres are durably mothproofed

NOVEMBER 1
TRADE
EDITION

VOGUE

HOW TO USE THIS ISSUE OF VOGUE

1 BUILD A DRAMATIC PROMOTION AROUND THE "NEW WAYS TO LOOK FOR THE NEW KINDS OF PARTIES" . . . feature satin coats and the new short bouffant ballgowns in your window displays and newspaper advertisements . . . use them as the basis for a pre-holiday fashion show. (Pages 83 to 131)

2 PRESENT THE LONG MIDRIFF LOOK IN NEW CORSETRY TO YOUR CUSTOMERS along with fashion's new ready-to-wear silhouettes. Include new corsetry in your ready-to-wear advertisements and window displays. Make your customers realize the importance of the proper foundation for the season's new fashion shapes. (Pages 142 and 143)

3 TAKE A NEW APPROACH TO SELLING MATERNITY FASHIONS . . . let your customers know that fashion's new silhouettes apply to maternity fashions, too. Plan a fashion show of maternity fashions using Vogue's maternity fashion pages as your guide. (Pages 144 and 145)

OTHER VOGUE FASHION POINTS TO FEATURE IN FALL PROMOTIONS

. . . the fur evening coat . . . new ways to look after five o'clock, white tulle five o'clock shirt, printed faille theatre suit . . . the handkerchief hat . . . the chignon hat . . . the Paris-prompted indispensable dress . . . middy dress of navy wool.

ON PAGE 4 of this Trade Edition Supplement . . . the "Vogue Says" quotes that can help you sell your merchandise with Vogue's Fashion Authority.

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Vogue, November 1, 1954. Vol. 124, No. 8

VOGUE FABRIC PREDICTIONS

FABRICS ARE SOFTENED... and are lighter in weight but never limp. For instance, feather-light taffetas, thoroughly opaque. Crêpes and jerseys in new lighter weights. Shantungs and surahs continue. The sheers . . . chiffons, organdies, lawns, batistes and voiles new in importance. Worsted and worsted types with dry hand and now softened. Tweeds, airy, thistle-light.

DECEPTIVELY SMOOTH . . . surfaces are textured to the eye, smooth to the touch. Watch for even smoother suède-like fabrics.

THE HOMESPUN LOOK... beginning with pure linen that stands on its own . . . silks, cottons, woollens and blends woven to look like linen. The hand-loomed look . . . in hopsacking, knits, the crocheted, chain-stitched and rope look. Important: the straw-weave effect, giving the appearance of two fabrics woven together.

A NEW SHADOWY LOOK... accomplished by yarns printed before woven or achieved by a method of weaving.

THE BLENDED PATTERN . . . woven or printed, diffused and colour-fused. Frequently florals are in unexpected colours. Many patterns with pale grounds with deep intensities, fused into a one-colour look. Often, white pigment gives a hand-painted effect. Many shadowy designs achieved by warp prints and warp-print effects. Dimensional-pattern effects, both in woven and printed fabrics. Far Eastern-inspired, bas-relief and mosaic effects.

STRIPES STAND OUT... multifarious: regular, broken and ombred. Growing interest in textured stripes, cording, ribbing and ribbon designs.

NON-CONFORMIST DOTS... confetti to snowball size—irregular dots, fused dots, geometric dots.

THE ARABESQUE LOOK... of woven patterns: jacquards, matelassés and damasks.

LOOK FOR THE ASCENDANCY... of the entire range of mauvy pinks, iris, lilac with emphasis on lavender blues (a Degas palette) . . . followed by hydrangea blues to them brightest bloom into a new bright navy blue.

LOOK FOR RED... shrimp to rose-red.

YELLOWS, SHOWING MORE IMPORTANCE... with a pineapple yellow and daffodil coming forward.

LEAF GREENS... from darkened hues to fresh "young" greens, prettiest when used with white.

BEIGE TO BROWN... now basic and strongly volume. Bleached sand through desert orange to earth brown.

RESORT, SPRING AND SUMMER '54/'55

STRONGER STILL... black-and-white checks in infinite variety; also black-and-white patterns and prints in florals and geometrics. New frosty surface effects. Greys... pale and oxford.

WHITE PERSISTS... as a ground for shock colours... as highlight effect in patterns... as a fleck woven into texture.

SHOCK COLOURS... strong pink, turquoise, made stronger combined with white.

COLOURS AND COLOUR REFLECTIONS IN...

MAUVY PINKS TO MULBERRY

BLUES...BRIGHTENED AND INFLUENCED BY PURPLE

SHRIMP TO ROSE-RED

YELLOWS...PURE OR TOUCHED WITH GREEN

DESERT SAND TO EARTH BROWN

WHITE...BLACK AND WHITE TOGETHER

SHOCK TURQUOISE...SHOCK PINK

LEATHERS

FOR RESORT AND SUMMER, 1955

BOUQUET COLOURS... frailest pink leaning towards lavender; blue, the colour of a hydrangea; palest cloud blue. These, corresponding to the ascendancy of mauvy pinks to iris to blue in fabric colours. Standing alone but of equal merit, a fragile pale beige.

AND SHOCKING COLOURS... colours of an oriental marketplace... intense blue, brilliant pink, new purple-blue in "crêpe de chine" leather... also marigold yellow, red (more orange than red), and bright lattice green. All hot, vibrant, startling.

NEW AND SPECIAL COLOURS... a very blanched yellow in glazed and suède kidskin called "White Poinsettia", and a seafoam green reptile with a dimensional look.

FOR SPRING AND SUMMER, 1955

BEGINNING WITH GREY... polished leathers for day—calfskin prevailing, silver grey, pure deepened grey, sandy neutral grey.

EQUALLY SIGNIFICANT, THE BRIGHT BLUES... replacing spring's navy blue... a brighter-than-navy blue... sometimes with its own navy-and-white, patterned leather lining. Next, dimensional bright-blue reptile and cornflower blue.

BROWNS CONTINUE... pale yellowed brown; brown, the colour of coffee, amply creamed, is the standout shade for the season; a dark khaki brown.

THE NEWEST RED... a bright yellow-red in calfskin.

FABRIC FOR MEN'S WEAR

SPRING AND SUMMER, 1955

- **FABRICS LIGHTER WEIGHT** . . . some shirting weight. Many of them seasonless in their uses. Cottons coming forward strongly—in solid colours, neat patterns. Silks with tweedy and linen-like effects. Linens, often in patterns. Blends, gaining even greater prominence—especially natural fibres mixed (cotton and silk; silk and worsted).

- **COLOURS** . . . neutral tans through lovat green to olive green shades for summer suitings; darker colours—black-green, black-brown, black-blue and charcoal for the "serious" suit.

Let what "VOGUE SAYS" headline your advertisements and underline your displays

QUOTE VOGUE AND SELL FASHION

TO SELL NEW PARTY FASHIONS

VOGUE SAYS: "The smartest long evening dresses are nicely narrow"
VOGUE SAYS: "A dinner dress in a really grand manner"
VOGUE SAYS: "Smartest party silhouette—new close-bodied line"
VOGUE SAYS: "Great ball dresses with a new statuesque long-bodied line"
VOGUE SAYS: "The fur evening coat"
VOGUE SAYS: "The gala dress—a slender swirl"
VOGUE SAYS: "The new big evening dress—narrower"
VOGUE SAYS: "White beaver coat—newest evening coat, newest country coat"
VOGUE SAYS: "The extraordinary fur that serves only as an evening coat"
VOGUE SAYS: "Silky black broadtail—cut as though it were silk taffeta"
VOGUE SAYS: "Party coats—pale, shining, tailored"
VOGUE SAYS: "White satin trench coat—rates a second glance every time"
VOGUE SAYS: "A straight close-fronted overcoat of corded white satin"
VOGUE SAYS: "A dress for a ball—cut from yards and yards of pure flattery"
VOGUE SAYS: "The demi-long costume—a whole new look for big parties"
VOGUE SAYS: "Exciting arrival—the pale party coat"
VOGUE SAYS: "The party coat—new philosophy of party dressing"
VOGUE SAYS: "Party coats—tailored as strictly as tweed"
VOGUE SAYS: "Party coats—their fabrics quite fabulous"
VOGUE SAYS: "Party coats—eye-stopper colours"
VOGUE SAYS: "Party coats—the epitome of new party dressing"
VOGUE SAYS: "Paris party news—less length to the length"
VOGUE SAYS: "High-cut neckline, short skirt—influential form of evening dress"
VOGUE SAYS: "The indispensable dress—Paris-prompted"

letter these "VOGUE SAYS" quotes on your window and interior display cards

VOGUE SAYS: "The new line—body-line, drawn out—bustline, heightened"
VOGUE SAYS: "Party advice from Paris—more coverage, new lengths"
VOGUE SAYS: "More dress to the dress"
VOGUE SAYS: "Party news—the fur evening coat"
VOGUE SAYS: "The white satin trench coat—with a jewelled handkerchief hat"
VOGUE SAYS: "A serene, stately beauty of a ball dress"
VOGUE SAYS: "Party news from Paris—delicious decorations, more coverage, new lengths"
VOGUE SAYS: "Paris party news—short length the point"
VOGUE SAYS: "The new big evening dress—narrower, but not a whit less grand"
VOGUE SAYS: "The white beaver party coat"
VOGUE SAYS: "Pale wool cocktail dress"
VOGUE SAYS: "Long-bodied black—the epitome of smart, short theatre dressing"
VOGUE SAYS: "A dress made to be altered by how and where it's worn"

TO SELL FASHIONS IN CORSETRY:

VOGUE SAYS: "The new corsetry: a good, long look"
VOGUE SAYS: "Bosoms raised, hips smoothed—adding inches to the torso"

TO SELL MEN'S FASHIONS:

VOGUE SAYS: "The Chesterfield—new importance for day, for evening"
VOGUE SAYS: "The Chesterfield—one of the absolutes of men's clothing"
VOGUE SAYS: "The Chesterfield—smartest city coat a man can have"
VOGUE SAYS: "The evening coat that's a Chesterfield"

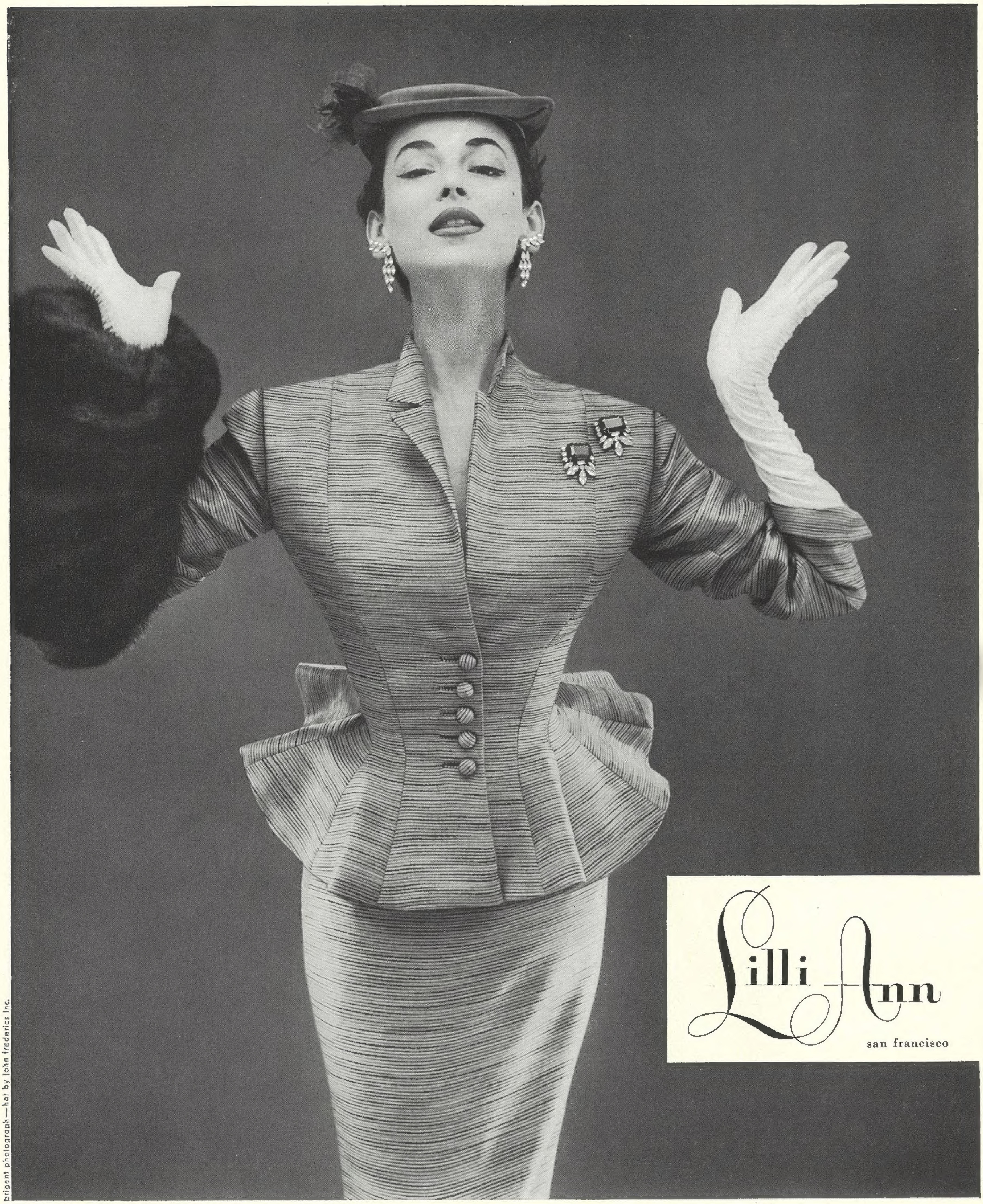
YOUR RELEASE DATE: OCTOBER 30

RICHARD AVEDON

Ceil Chapman's Waterfall Satin

Her siren sheath with news in its lean, slim bodice,
new flattering, flatter bosom and more covered shoulders.
The skirt a stem, breaking into a waterfall in back. Pure silk satin
(more 1955 evening news) in aquamarine, emerald green,
American Beauty in sizes 10 to 16. $175

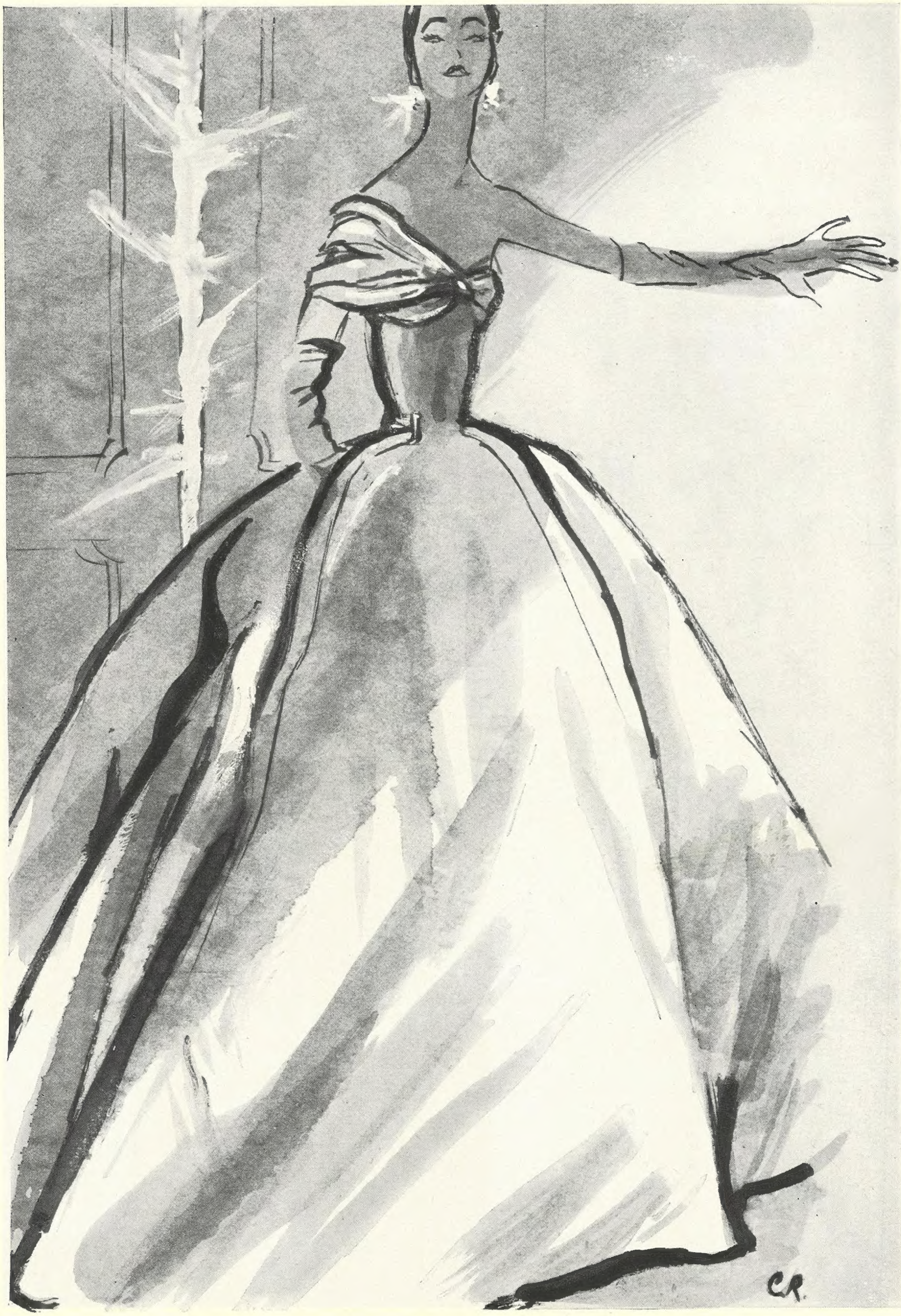
ON THE PLAZA • NEW YORK 19
BERGDORF
GOODMAN
5TH AVENUE AT 58TH STREET



brigent photograph—hat by john fredericks inc.

Lilli Ann
san francisco

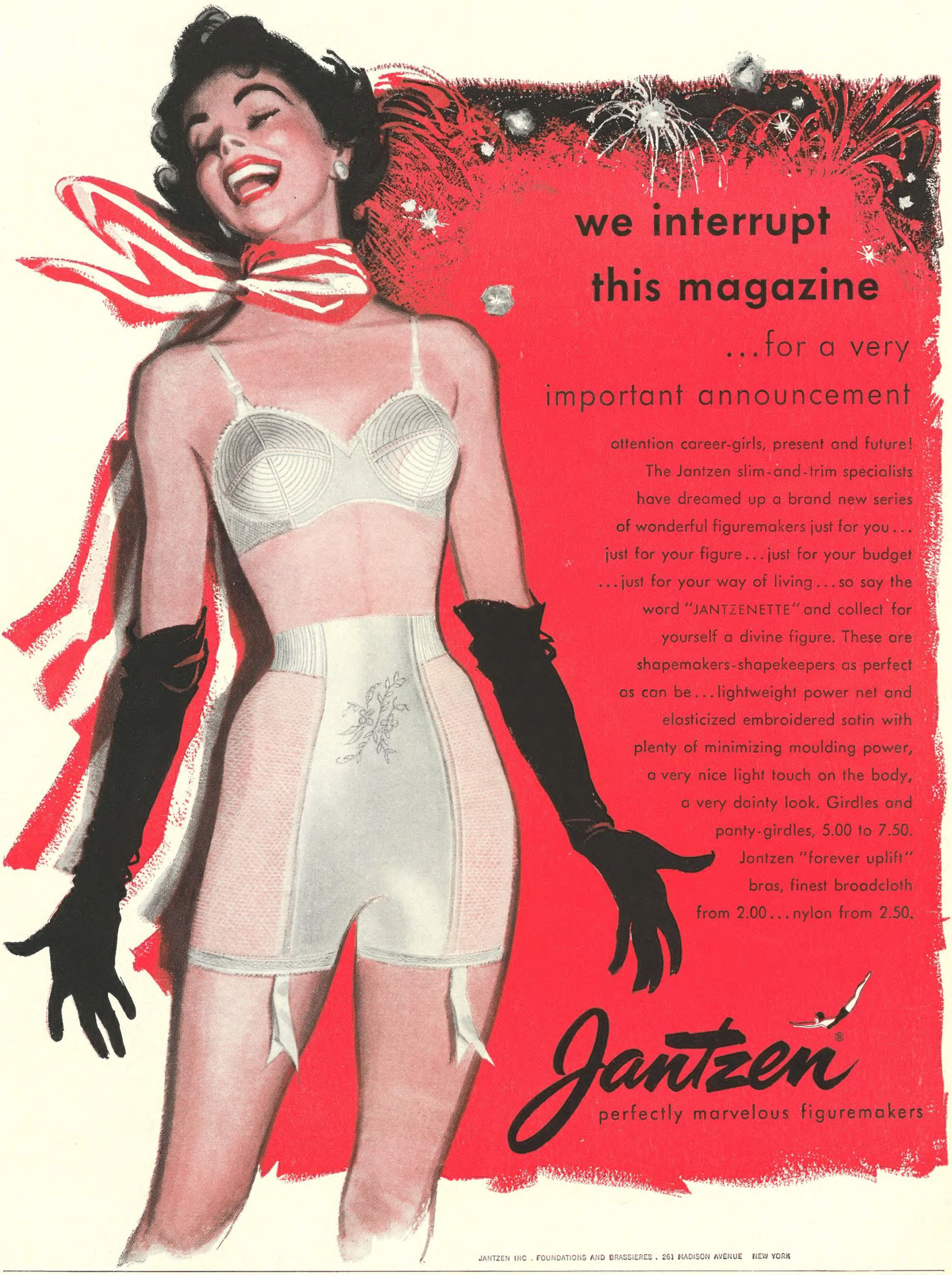
FABRIC-OF-FRANCE "SILVERED EBONY", THE SEASON'S MOST LUXURIOUS FABRIC, A HEAVENLY BLENDING OF SILK, MOHAIR AND WORSTED BY FACQUES EXCLUSIVELY FOR LILLI ANN SUITS . . . IN SILVERED EBONY ONLY . . . WITH DRAMATIC HAND-CUT JEWELS FROM AUSTRIA . . . ABOUT ONE HUNDRED DOLLARS AT FINE STORES OR WRITE LILLI ANN, 16TH AND HARRISON, SAN FRANCISCO OR 512 SEVENTH AVENUE, NEW YORK.



Bendel Original

from our Immediate Wear Collection. Silk faille taffeta with swathed shoulder drapery of matching silk satin... the billowing skirt, capriciously pocketed. In pale pink, hydrangea blue, navy, black... $275.

Henri Bendel
10 WEST 57
NEW YORK 19 NY



we interrupt this magazine

...for a very important announcement

attention career-girls, present and future! The Jantzen slim-and-trim specialists have dreamed up a brand new series of wonderful figuremakers just for you... just for your figure... just for your budget ...just for your way of living... so say the word "JANTZENETTE" and collect for yourself a divine figure. These are shapemakers-shapekeepers as perfect as can be... lightweight power net and elasticized embroidered satin with plenty of minimizing moulding power, a very nice light touch on the body, a very dainty look. Girdles and panty-girdles, 5.00 to 7.50. Jantzen "forever uplift" bras, finest broadcloth from 2.00... nylon from 2.50.

Jantzen®

perfectly marvelous figuremakers

JANTZEN INC. FOUNDATIONS AND BRASSIERES. 261 MADISON AVENUE NEW YORK

Vogue
November 1, 1954

VOGUE incorporating Vanity Fair is published semi-monthly except for the months of January, June, July and December, when it is published monthly by The Condé Nast Publications Inc., Boston Post Road, Greenwich, Connecticut. Entered as second-class matter at the Post Office at Greenwich, Connecticut, under the act of March 3rd, 1879. Subscriptions $7.50 a year in U. S. A.

Vol. 124. No. 8
Whole No. 1938

BONWIT TELLER

SHEATH CHIFFON...

a wonderful new late day look, north or south. Simple chiffon with long, beaded, lace appliqued bodice, and young pleated skirt. Navy with white beads, pink with white or pearl gray with white. By Jo Copeland of Pattullo in misses' sizes, 235.00 No mail or phone orders.

New York White Plains Chicago Cleveland Boston

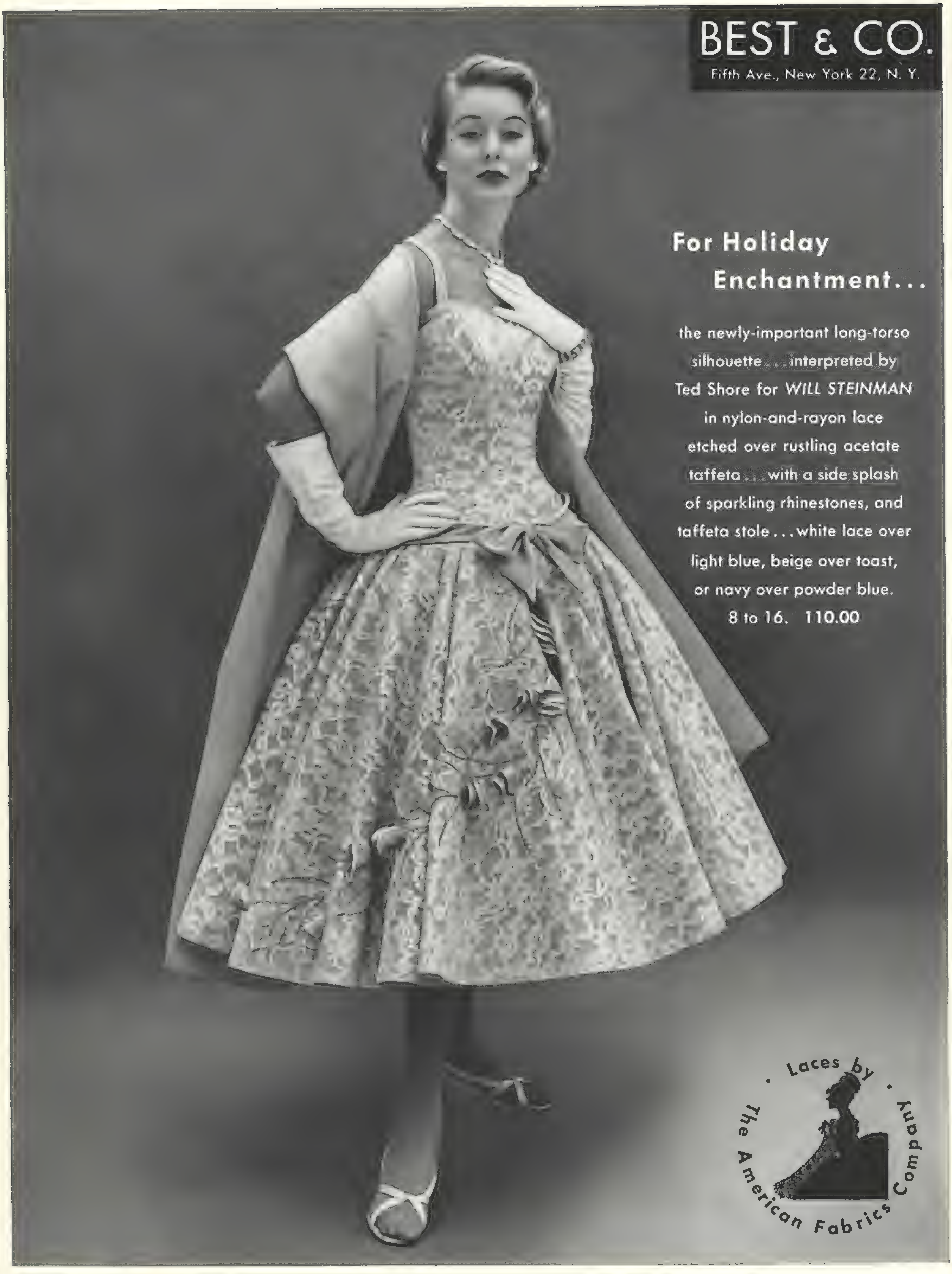
Norman Hartnell DESIGNS FOR CANADA AND MORGAN'S

... in black-dyed

SOUTHWEST AFRICAN PERSIAN LAMB—

the modern Persian Lamb,
lighter weight, more lustrous

Morgan's
MONTREAL
TORONTO
OTTAWA



BEST & CO.
Fifth Ave., New York 22, N. Y.

For Holiday Enchantment . . .

the newly-important long-torso silhouette . . . interpreted by Ted Shore for *WILL STEINMAN* in nylon-and-rayon lace etched over rustling acetate taffeta . . . with a side splash of sparkling rhinestones, and taffeta stole . . . white lace over light blue, beige over toast, or navy over powder blue. 8 to 16. 110.00

• Laces by • The American Fabrics Company

IF YOUR HEART BELONGS TO A LITTLE GIRL . . .

GIVE HER A **TINY TOWN** PARTY DRESS FOR CHRISTMAS

IN FESTIVE PRINTS BY **EVERFAST**®

BEST & CO.
Fifth Ave., New York 22, N. Y.

ELEGANCE IS THE NEW MOOD IN YOUNG DRESS-UP FASHIONS. THE ELEGANCE OF TINY TOWN'S SMART, CRISP WAY OF STYLING RICH FABRICS—**EVERFAST'S** SHIMMERING, SATIN-LIKE COTTONS—VIVIDLY PATTERNED WITH RED ROBINS, SPACED ROSES, ALL-OVER NOSEGAYS—ON DELICATELY TINTED GROUNDS. SENSIBLY PRICED FOR GIFT GIVING—3 TO 6X $7.95, 7 TO 12 $8.95. AT ALL BEST & CO. STORES. ALSO JORDAN MARSH, BOSTON, HUTZLER BROS. BALTIMORE, WOODWARD & LOTHROP, WASHINGTON, D.C., FAMOUS & BARR, ST. LOUIS.

TINY TOWN TOGS, 1350 BROADWAY, NEW YORK 18, N.Y.

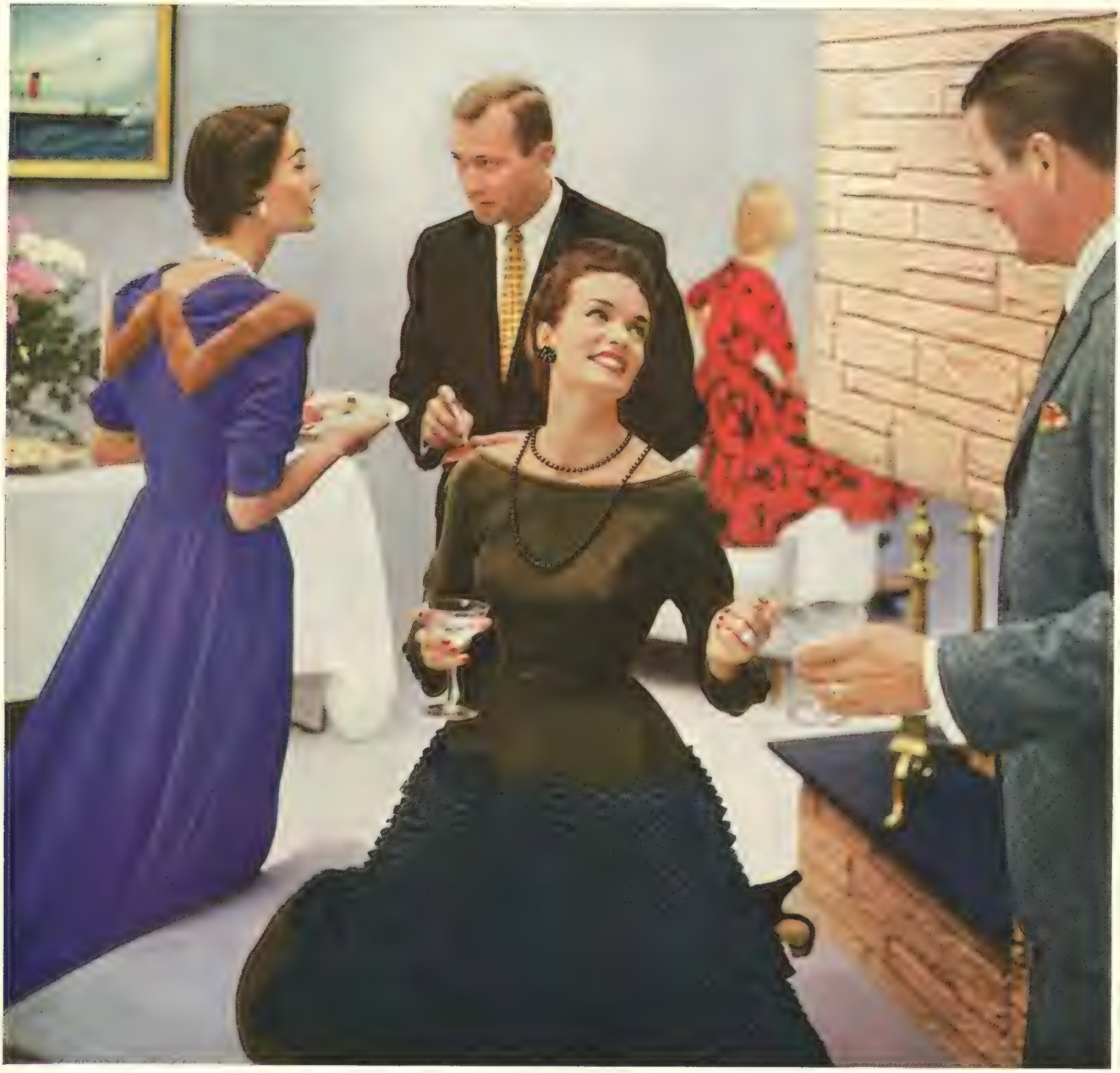
emba cerulean

sapphire mink...
designed by revillon,
new york

bountiful bolero...brilliantly
designed in mistily pale
emba cerulean* sapphire mink.
revillon • new york,
paris • and leading stores.

dress—winston jewels—CARTIER
*trade-mark mutation mink breeders association

There's a new yardstick



A new elegance of line—in the most livable of fabrics...

The hostess wears a floor-length at-home gown of softly flowing wool crepe . . . its scarf collar touched majestically with mink. Excitingly new is its ultra-purple shade . . . clearly flattering because it has the more vibrant beauty of being in pure wool. *The host* wears a velvet-collared jacket of black and brown striped wool tweed—tailored as meticulously as a dinner jacket. *The guest* by the hearth does the evening up brown in wool crepe separates with the look of a one-piece dress. The swirl of skirt is trimmed with tiers of black lace and set off by a close-molded top. Wool's perfection fit achieves this flattering silhouette

for fireside clothes

Friends dropping in for television.

Maidless buffet suppers in front of the fire.

More and more, America is getting all dressed up to stay at home.

Today your fireside clothes are your party clothes. They must have new social elegance . . . yet the ease that lets you curl up on the floor.

All of which means, wool sets the fashion standard as never before.

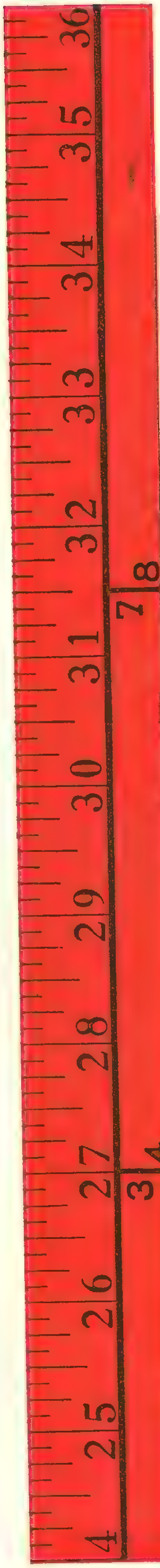
For what can compare with wool's purr-soft textures . . . its infallible tailoring . . . its fashion finesse. In rich wool, your evening slacks and hostess gown can hold court at the most brilliant gathering.

Yet with all wool's glamour, it takes like a kitten to relaxing by the hearth.

You see, wool has free-action "give." It moves . . . stretches, bends with you. And wool is rumple-resistant. Kindle a fire, take a romp with the children . . . your party pants still look crisp when you greet your guests.

Compare . . . you'll see nothing else measures up to wool's practicality and beauty. So when you buy at-home clothes, set your standards high—look for the tag that assures you they're all-wool.

Would you like to know where to buy these new wool fashions? For nearest store, write WOOL, 420 Lexington Ave., N. Y. 17 . . . or phone PLaza 7-5092.



Let's have a trim-the-tree party. To ornament your gala evenings . . . embroidered wool jersey Posy Pants. (They're sitting pretty on luxurious all-wool broadloom, of course!) Posy Pants paired with scoop-neck sweater are an inspiration for Christmas gift-giving

Dinner for two? Look romantic without being overdressed—in this skirt combining floor-length sweep with bright Scotch tartan plaid. It's tailored of 100% wool, because wool holds pleats crisply . . . goes through all your hostessing chores with the minimum of muss

→ nothing measures up to Wool

THE OPULENT LOOK

Celanese*

ACETATE, THE BEAUTY FIBER

Suddenly clothes look *special* again. Out come the rustling taffetas, the sumptuous satins, the delicately embroidered brocades. There hasn't been such an opulent season in years. Happily, acetate is almost entirely responsible. And Celanese acetate, which contributes a subtle glow, rich colors, and an incredible way of draping, has been woven into the most exciting fabrics of the season. Here is Oneida's newest taffeta—completely Celanese acetate and completely radiant. You will find many more versions of this entrancing look everywhere, all season long, all tagged with the name "Opulent Look."

Celanese Corporation of America, New York 16, New York.

Frank Starr designs the sequinned evening dress in electric blue, emerald, and jet black. Sizes 10 to 18. About $110. At Jay Thorpe, New York; Charles A. Stevens, Chicago; J. W. Robinson, Los Angeles; Frederick & Nelson, Seattle; Scruggs-Vandervoort-Barney, St. Louis; Holt Renfrew, Toronto, Canada. More stores on page 162.

*Reg. U. S. Pat. Off.

Ronson's new Essex

Here's the world's most luxurious lighter... the gift so *new* it could never be given before! Twenty-four karat gold plate, designed with incredible elegance. For someone you don't mind impressing...no other gift can *touch* the Essex! 12.50* Also in Jewelers Bronze, 8.50.

New! Exclusive easy-fill swivel base, swings wide open for fast, spill-proof fuelings! *Look for the name* RONSON® *world's greatest lighter.*

*PLUS TAX ©1954 RONSON CORPORATION

RAYON IN A CHAMPAGNE MOOD

Rappi blends sparkle and stardust
into the short formal with Tuller's barathea,
a new waltz-time fabric of Avisco rayon and acetate.
Lord & Taylor, New York; Neiman Marcus, Dallas;
Julius Garfinckel, Washington; Joseph Magnin (all stores).

Avisco®

"Avisco" is the trademark for products
of American Viscose Corporation,
350 Fifth Avenue, New York 1, N. Y.

JEWELRY BY O. LISNER
GLOVES BY ALEXETTE BACMO
THE WINDOW SHADE IS A
NEW RAYON DESIGN BY TEXTURLITE

Hattie Carnegie

custom-made 42 East 49th Street, New York

Perfect cologne for mink: Hattie Carnegie Pink

jM PRESENTS:

A. vera's candy cap and muffler in red, royal black, charcoal or avocado wool jersey sprinkled with "candy" beads. set, 5.00.

b. vera's ascot of red, white, orange or black antique silk with jeweled snow-flake. 2.95.

c. d. E. vera's "little scarf wardrobe" periwinkle wingtip red, blue, brown, gold, grey, green; golden rice square aqua, gold, pink, white, red, black; golden pennies tie navy, black, coffee, teal, red, white, all three 3.95.

f. ruffled waltz length night-gown and matching peignoir by capri in white, pink, blue, maize, lilac, red, orange or black nylon tricot. 32 to 38, each 14.95.

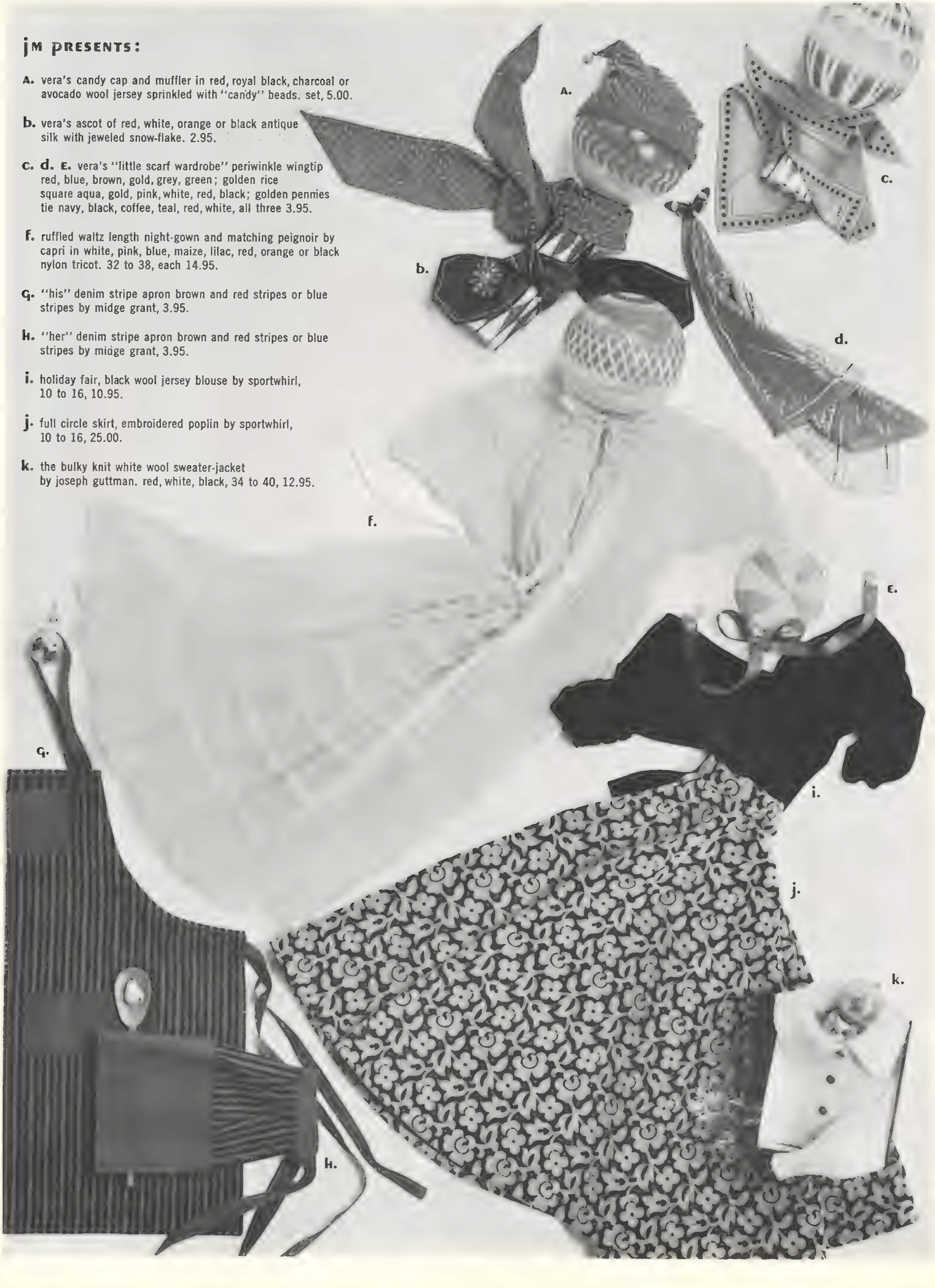
g. "his" denim stripe apron brown and red stripes or blue stripes by midge grant, 3.95.

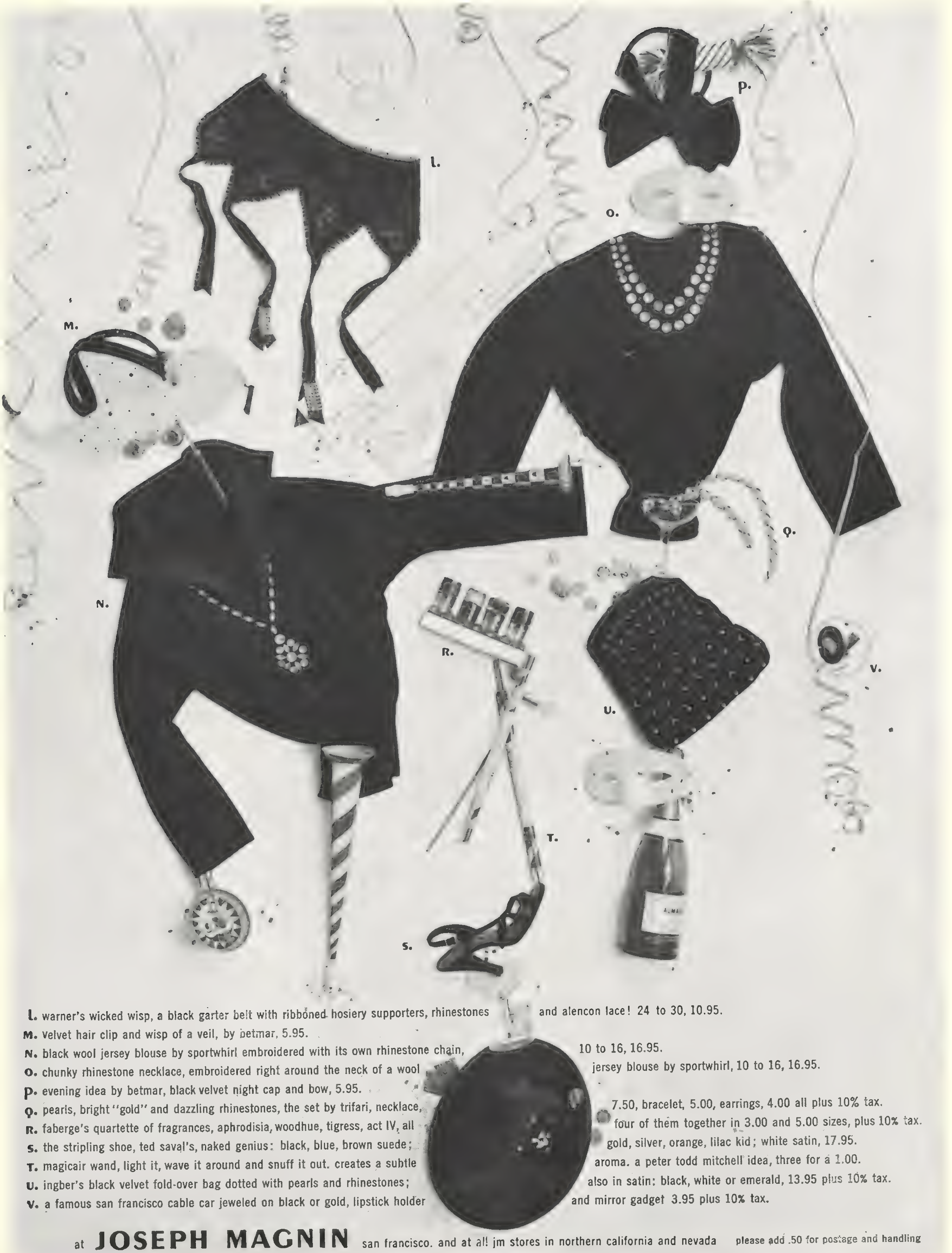
h. "her" denim stripe apron brown and red stripes or blue stripes by midge grant, 3.95.

i. holiday fair, black wool jersey blouse by sportwhirl, 10 to 16, 10.95.

j. full circle skirt, embroidered poplin by sportwhirl, 10 to 16, 25.00.

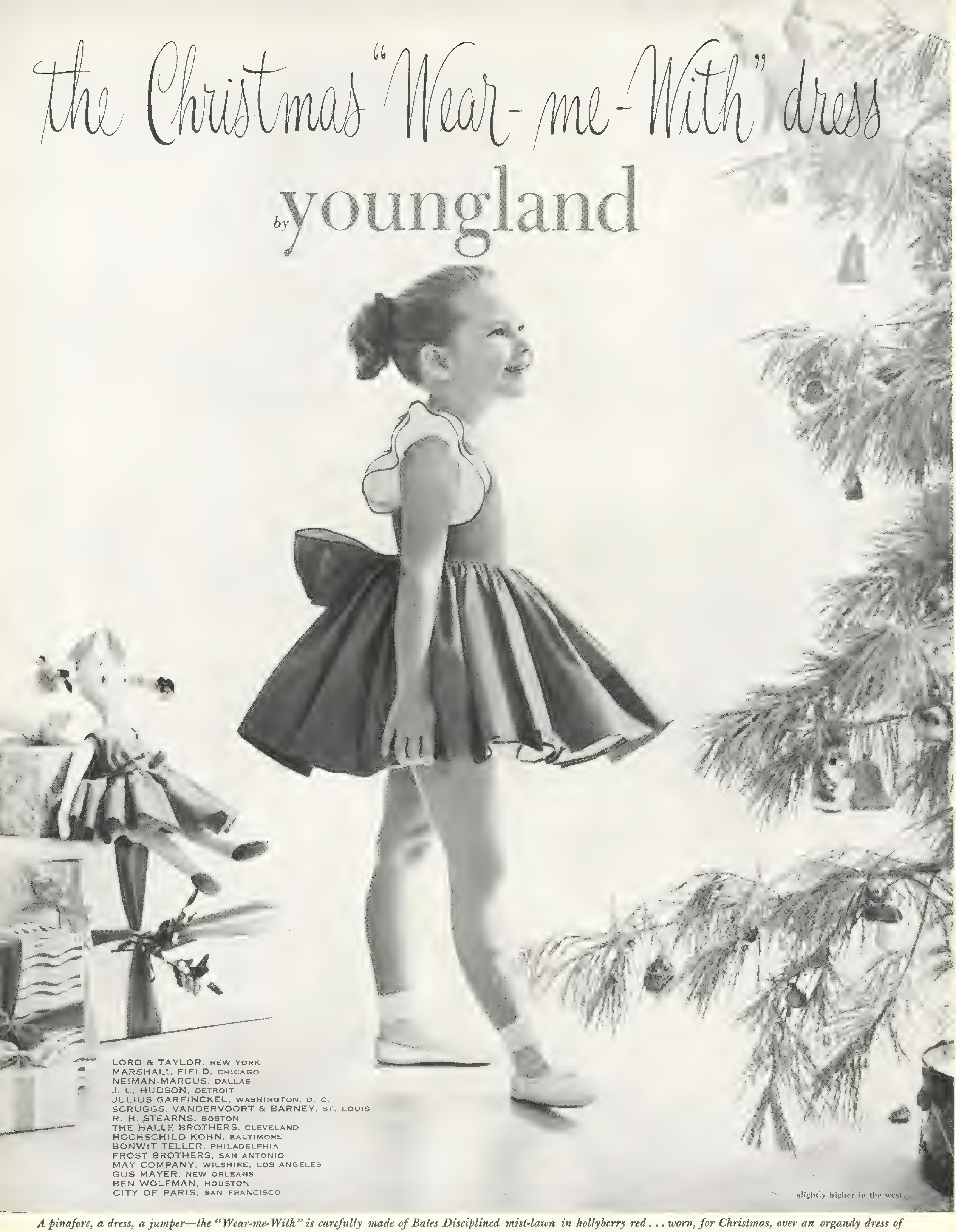
k. the bulky knit white wool sweater-jacket by joseph guttman. red, white, black, 34 to 40, 12.95.





L. warner's wicked wisp, a black garter belt with ribboned hosiery supporters, rhinestones and alencon lace! 24 to 30, 10.95.
M. velvet hair clip and wisp of a veil, by betmar, 5.95.
N. black wool jersey blouse by sportwhirl embroidered with its own rhinestone chain, 10 to 16, 16.95.
O. chunky rhinestone necklace, embroidered right around the neck of a wool jersey blouse by sportwhirl, 10 to 16, 16.95.
P. evening idea by betmar, black velvet night cap and bow, 5.95.
Q. pearls, bright "gold" and dazzling rhinestones, the set by trifari, necklace, 7.50, bracelet, 5.00, earrings, 4.00 all plus 10% tax.
R. faberge's quartette of fragrances, aphrodisia, woodhue, tigress, act IV, all four of them together in 3.00 and 5.00 sizes, plus 10% tax.
S. the stripling shoe, ted saval's, naked genius: black, blue, brown suede; gold, silver, orange, lilac kid; white satin, 17.95.
T. magicair wand, light it, wave it around and snuff it out. creates a subtle aroma. a peter todd mitchell idea, three for a 1.00.
U. ingber's black velvet fold-over bag dotted with pearls and rhinestones; also in satin: black, white or emerald, 13.95 plus 10% tax.
V. a famous san francisco cable car jeweled on black or gold, lipstick holder and mirror gadget 3.95 plus 10% tax.

at **JOSEPH MAGNIN** san francisco. and at all jm stores in northern california and nevada please add .50 for postage and handling



the Christmas "Wear-me-With" dress

by youngland

LORD & TAYLOR, NEW YORK
MARSHALL FIELD, CHICAGO
NEIMAN-MARCUS, DALLAS
J. L. HUDSON, DETROIT
JULIUS GARFINCKEL, WASHINGTON, D. C.
SCRUGGS, VANDERVOORT & BARNEY, ST. LOUIS
R. H. STEARNS, BOSTON
THE HALLE BROTHERS, CLEVELAND
HOCHSCHILD KOHN, BALTIMORE
BONWIT TELLER, PHILADELPHIA
FROST BROTHERS, SAN ANTONIO
MAY COMPANY, WILSHIRE, LOS ANGELES
GUS MAYER, NEW ORLEANS
BEN WOLFMAN, HOUSTON
CITY OF PARIS, SAN FRANCISCO

slightly higher in the west

A pinafore, a dress, a jumper—the "Wear-me-With" is carefully made of Bates Disciplined mist-lawn in hollyberry red . . . worn, for Christmas, over an organdy dress of angel-snow white, ruffled and piped in matching red. The "Wear-me-With" jumper and the organdy dress, complete, for sizes 2 to 3X, about $9; *3 to 6X, about* $11; *and for sizes 7 to 12, about* $13. *At the fine stores listed, or for store nearest you, write to: Sam Landorf and Company, Inc., 64 West 36th Street, New York 18, N. Y.*

Helen Dunn

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Cashmere and Satin . . .
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Handbag, John Frederics

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in the newest, most exciting trappings ever . . . two opalescent birds by Lalique, imprisoned in a fluted golden satin birdcage. Release the magic doors, and voilà—a tiny secret light brings them into sight! Such French ingenuity . . . such a delightful surprise. "It's in the Air" . . . a flowery, spicy scent that lingers . . . in this charming boudoir cache. De Luxe edition, 1½ ounces, 42.50. Others, 10.00 and 25.00

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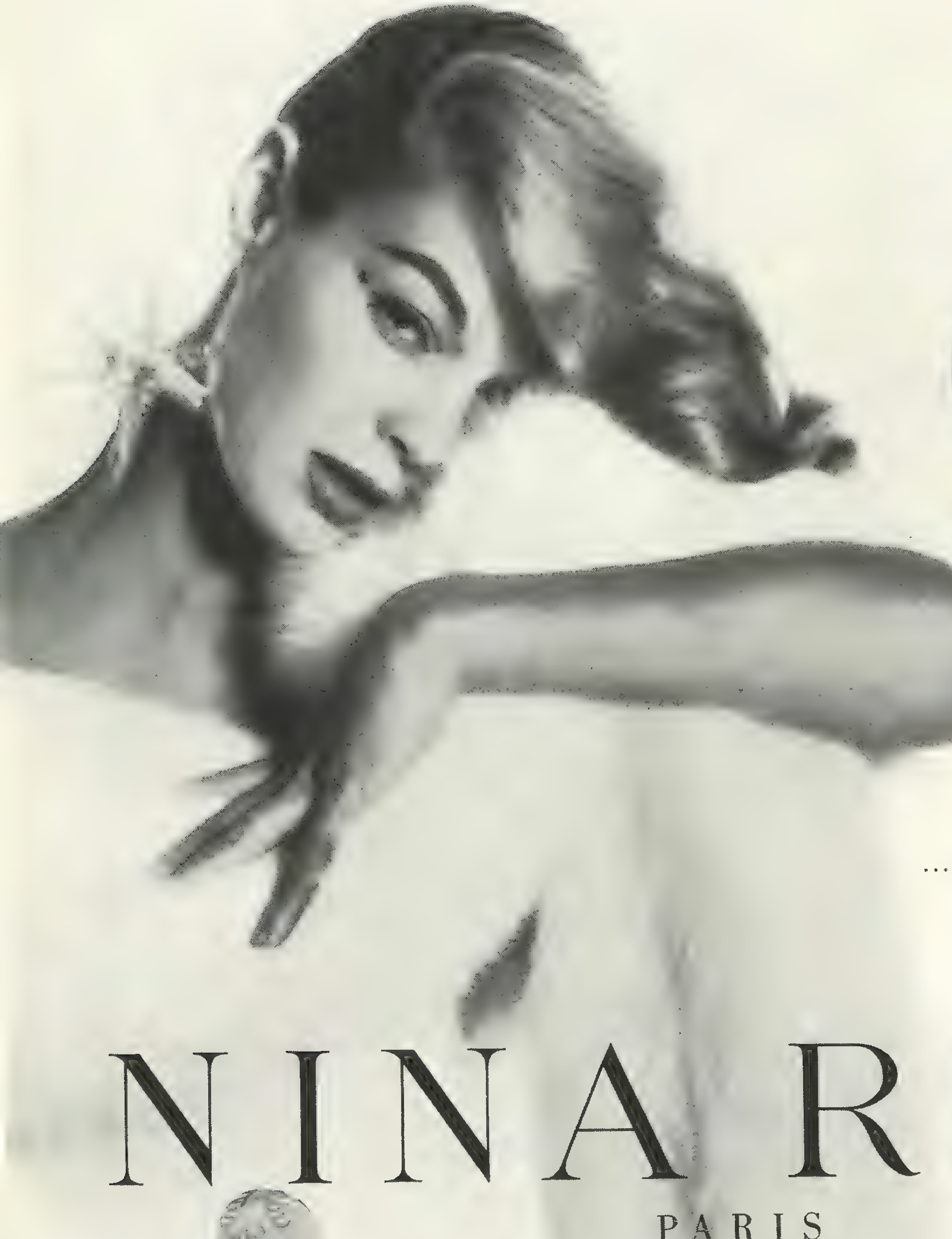

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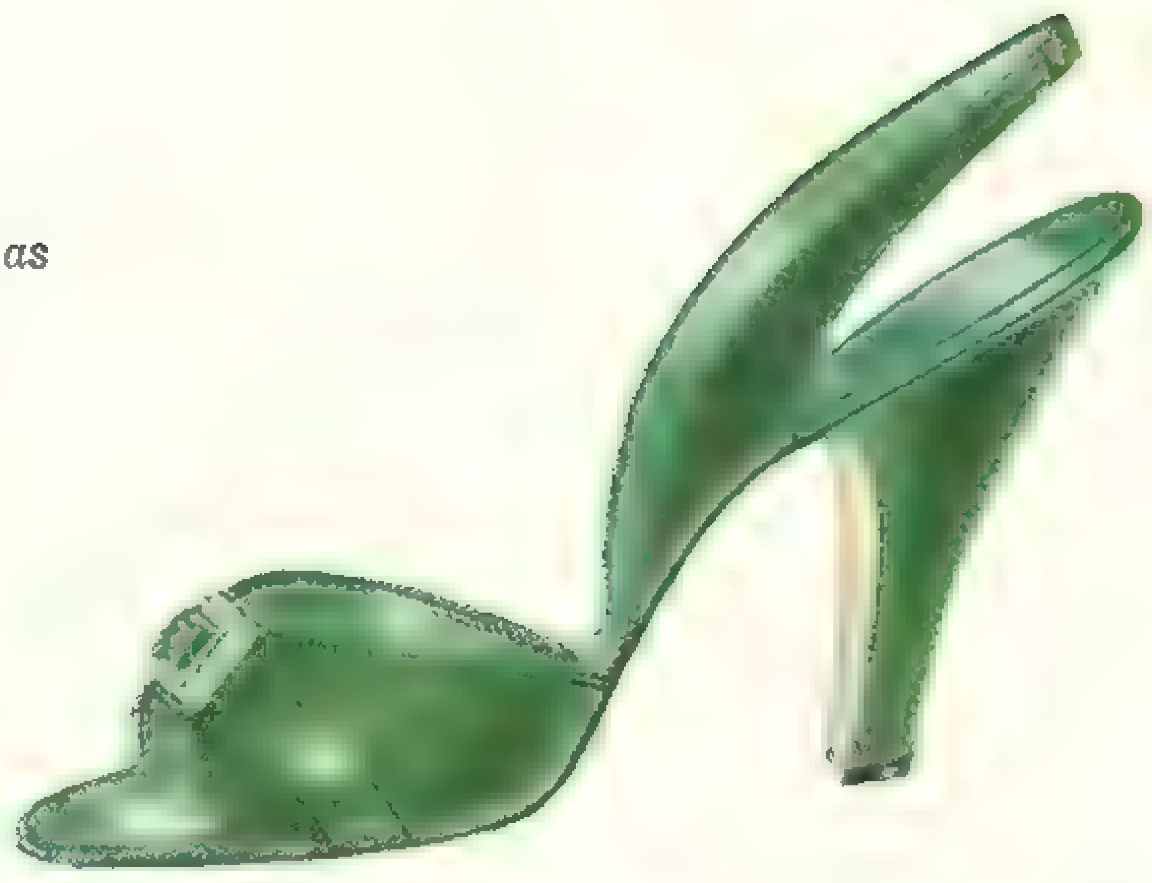
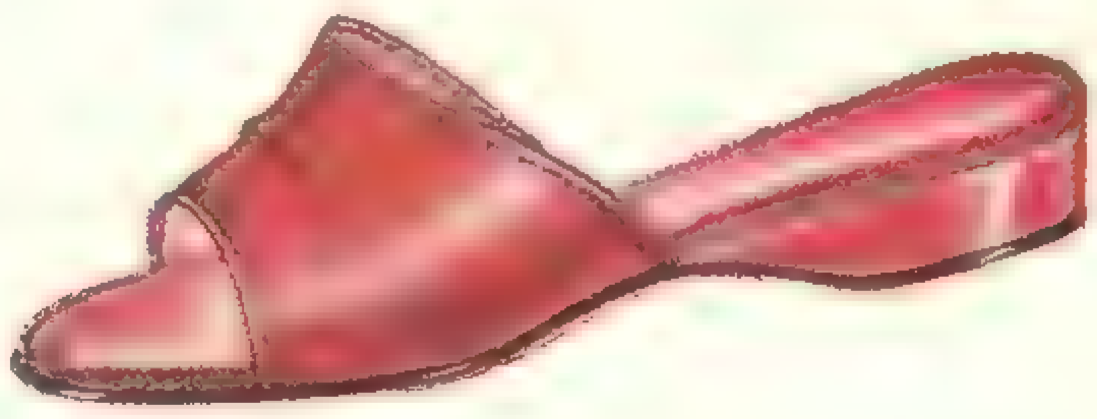
fine footwork...

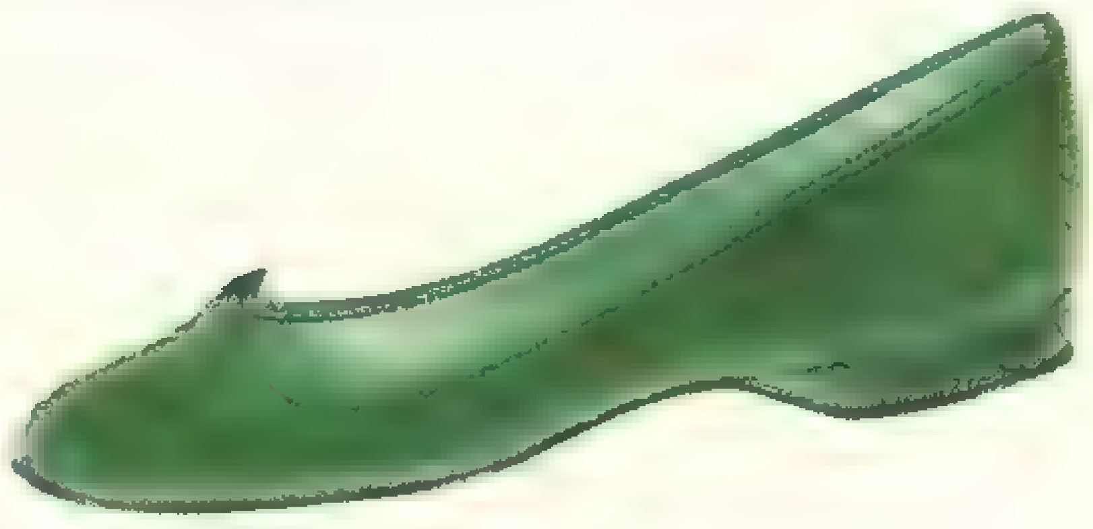
she'll *love* relaxing in these. And fine headwork on your part...a really glamorous thought at a nice low price-tag.



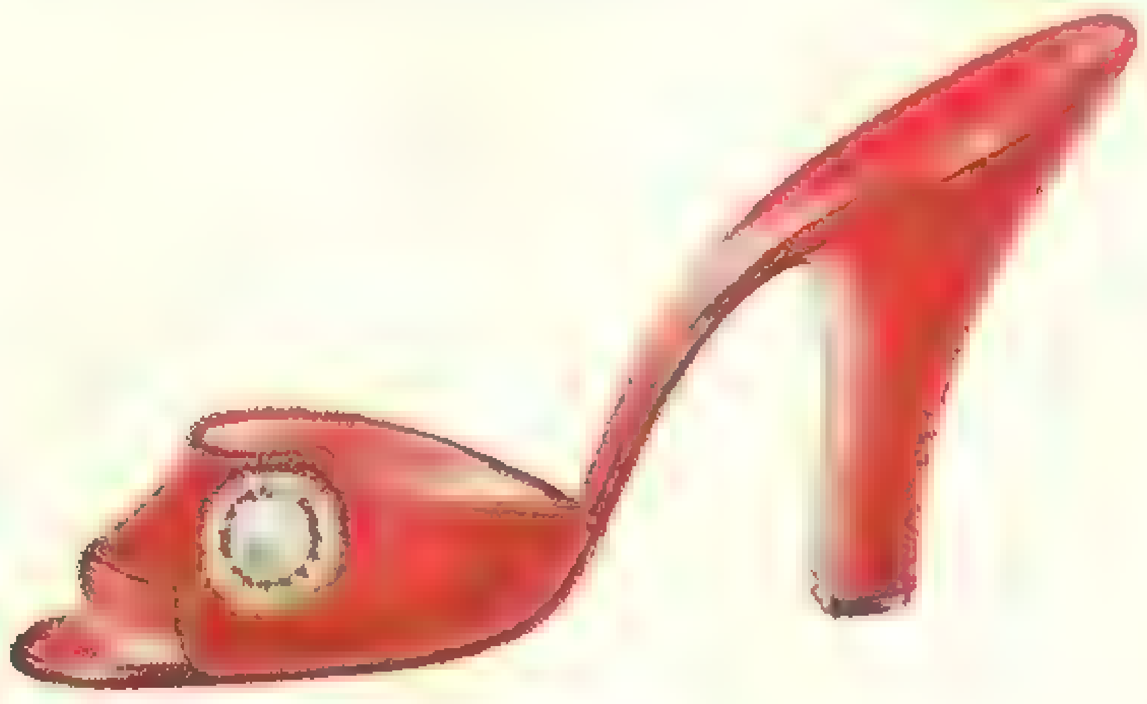
GALA velvet in green, black, royal blue, scarlet. $8.50



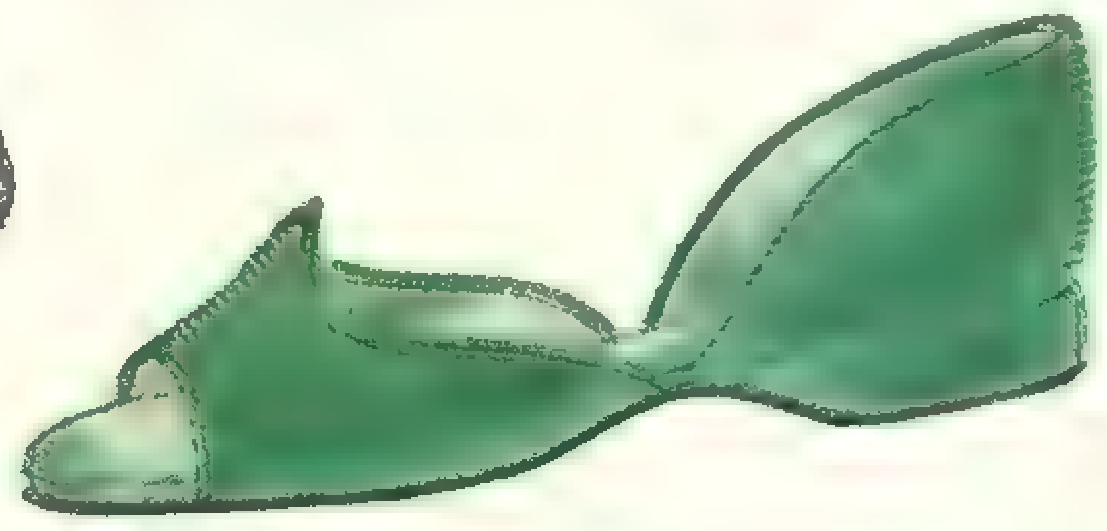
DORMIE cape leather in red, dark blue, powder blue, buttercup, Irish green, pink, white. $5.50



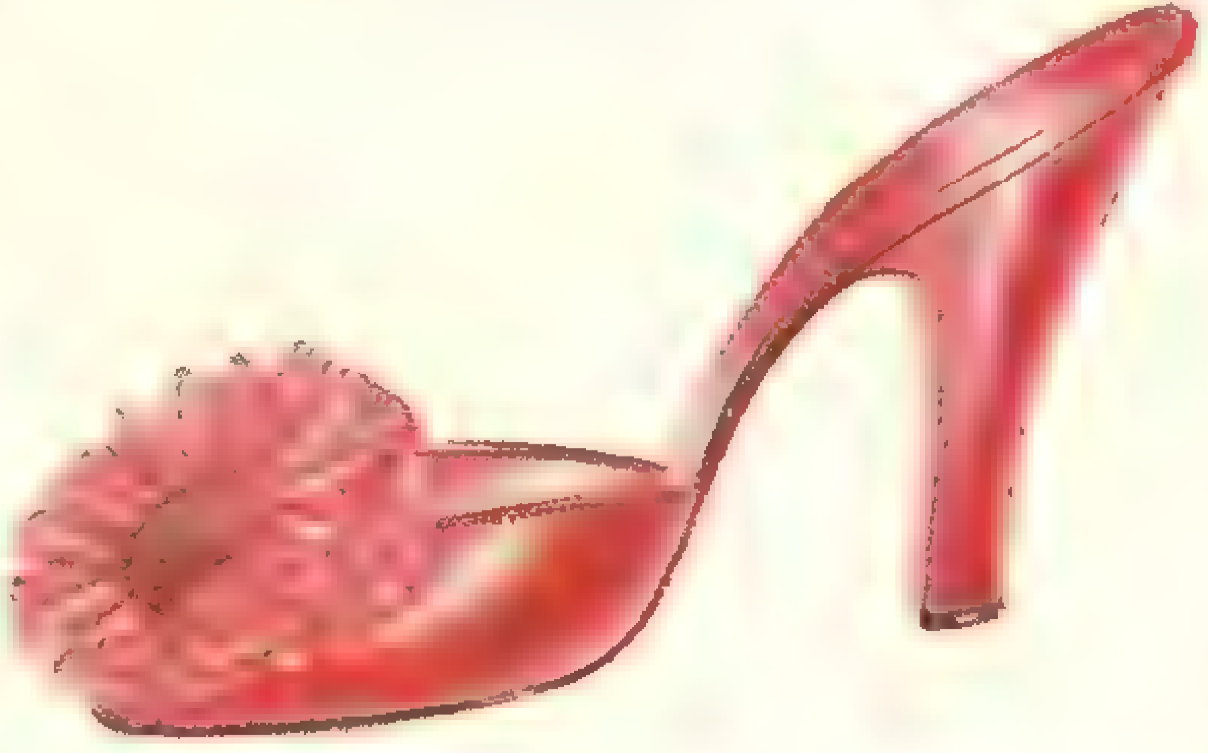
POLKA velvet in green, black, royal blue, scarlet. $5.00



LANA velvet in red, black, green, royal blue. $8.00



SAMBA pinwale corduroy in green, black, gold, navy, red. $5.50



POWDER PUFF viscose rayon satin in red, black, heaven blue, royal, pink, navy, white, wine. $7.00

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Sanforized, wrinkle-resistant, safely
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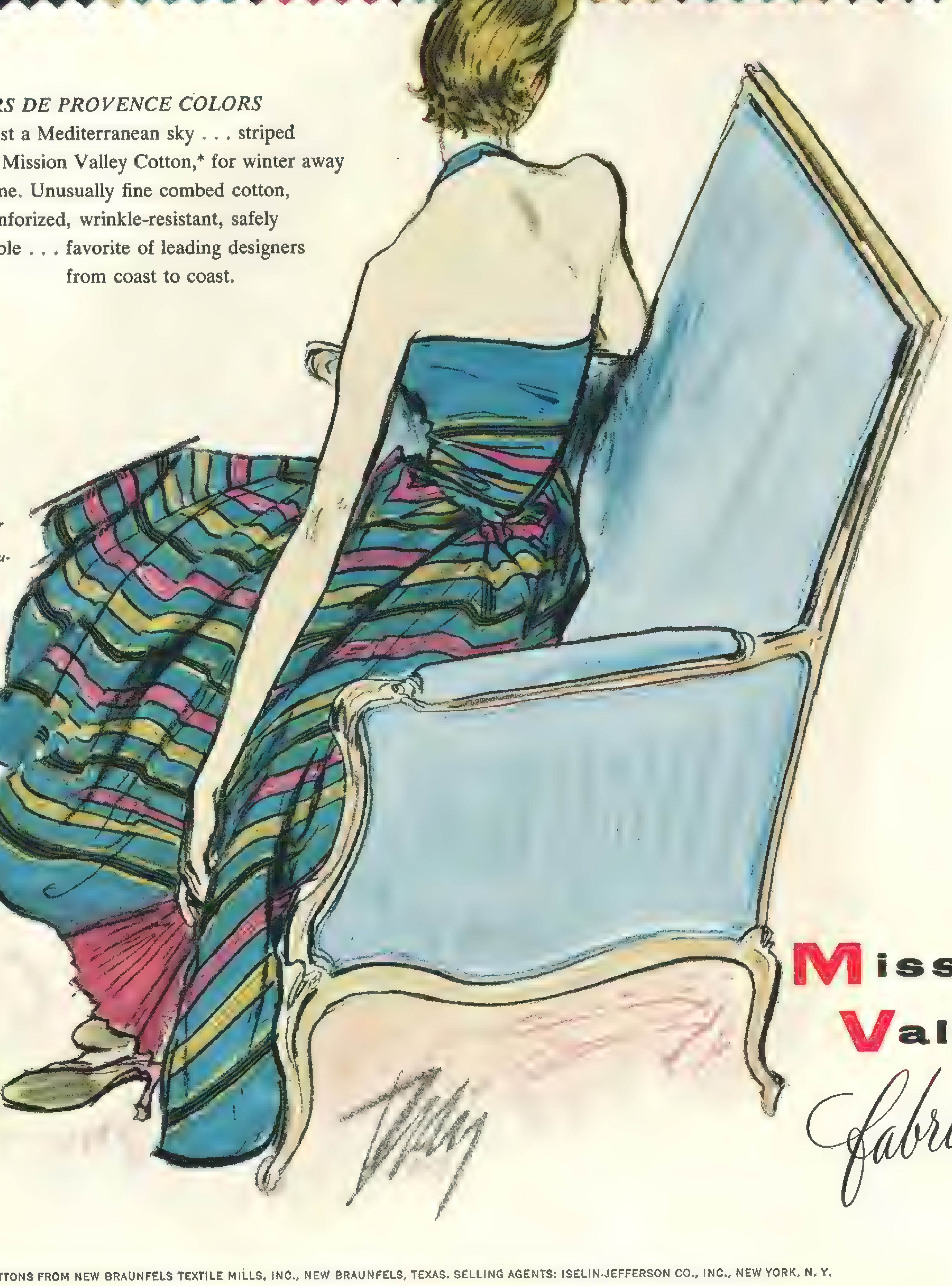

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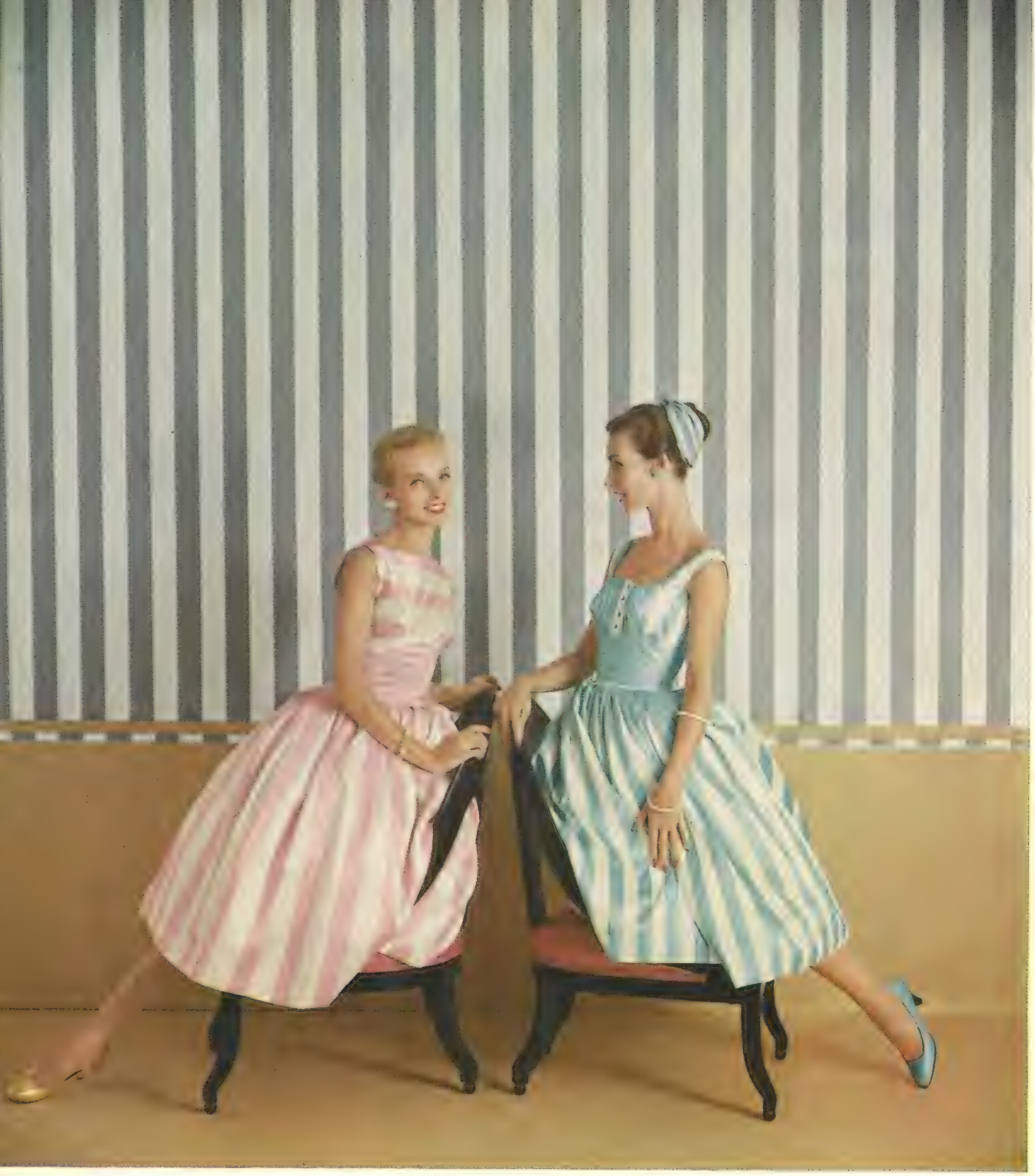

Regency revival Gay Gibson's gala occasion dresses: holiday confections of taffetized acetate satin in bonbon colors. Each with its own nylon net petticoat. Left, with bateau neck and tucked corselet waist in lilac, pink or aqua. Right, square-cut décolletage with tucked midriff in pink, turquoise or gold. Both, sizes 7 to 15. Each, $25.00.

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gay gibson

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WHERE FASHION GOES . . . THERE GOES FULL-FASHIONED!

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fashion with an inside story—

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in the shoe with the

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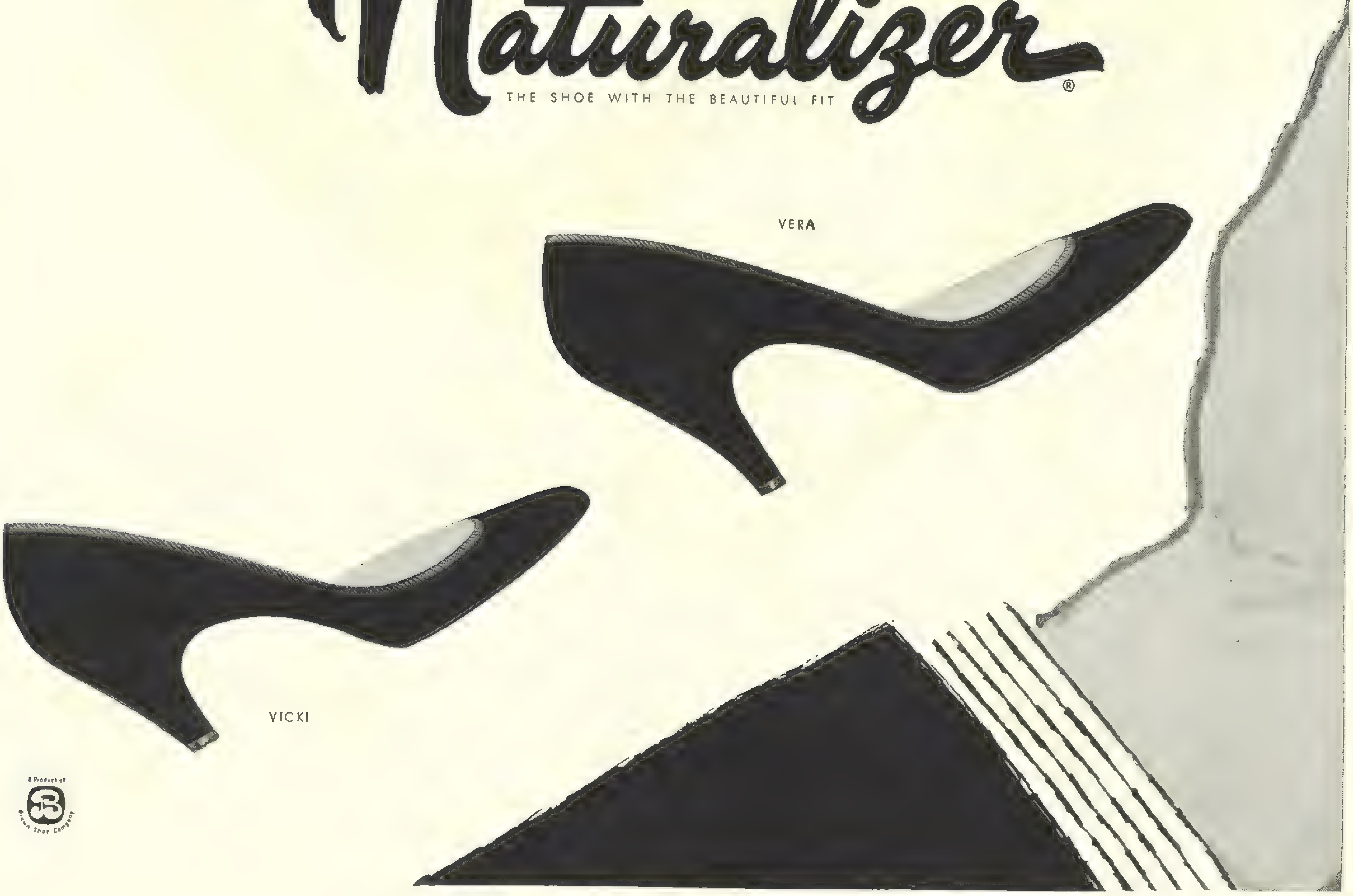
Naturalizer

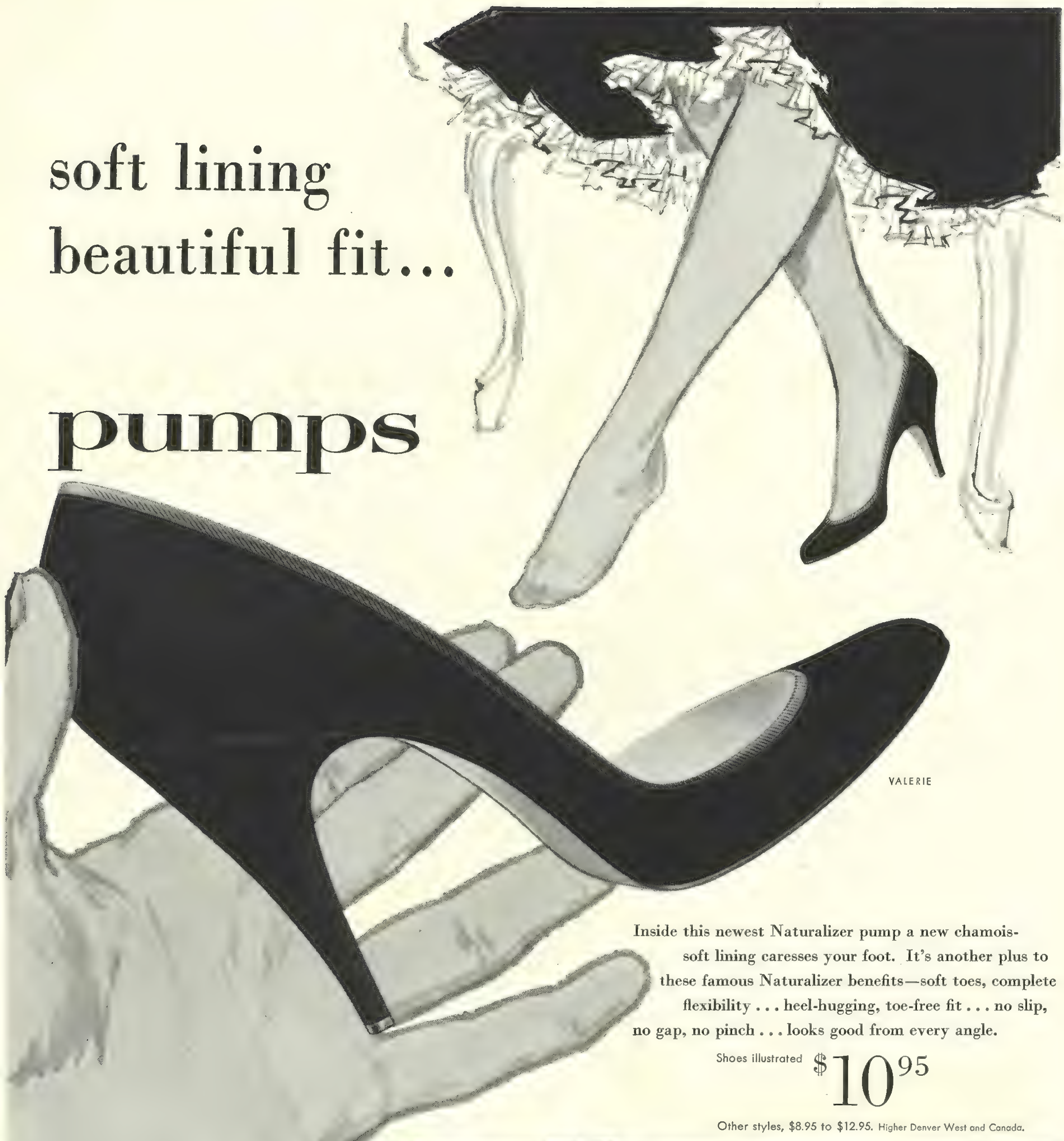
THE SHOE WITH THE BEAUTIFUL FIT®



A Product of Brown Shoe Company

soft lining beautiful fit...

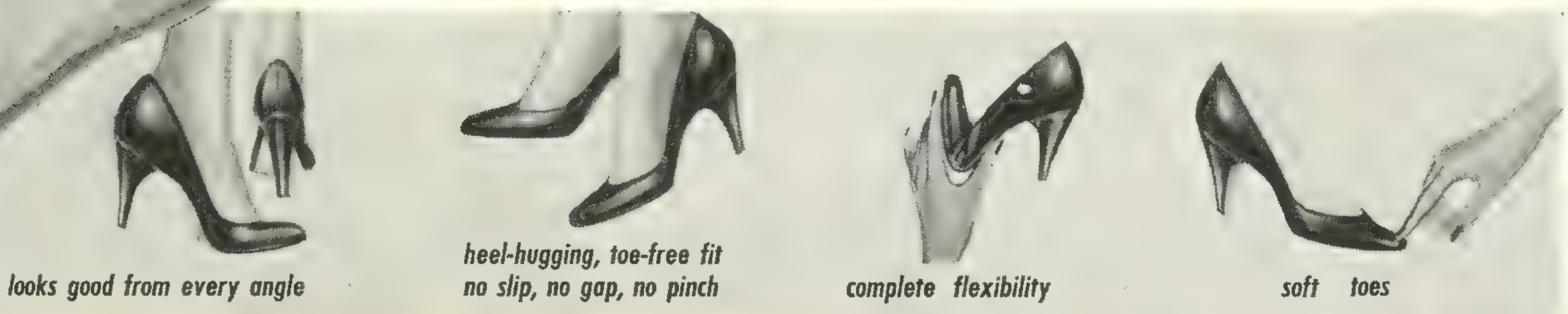
pumps



Inside this newest Naturalizer pump a new chamois-soft lining caresses your foot. It's another plus to these famous Naturalizer benefits—soft toes, complete flexibility . . . heel-hugging, toe-free fit . . . no slip, no gap, no pinch . . . looks good from every angle.

Shoes illustrated $10^{95}

Other styles, $8.95 to $12.95. Higher Denver West and Canada.


looks good from every angle
heel-hugging, toe-free fit
no slip, no gap, no pinch
complete flexibility
soft toes

Naturalizer Division, Brown Shoe Company, St. Louis. Also manufactured in Canada by Perth Shoe Company, Ltd., Perth, Ontario

so light you can't feel it
but see how it gives you the new long look

promise D-9
only 2½ ounces of Dacron fabric and elastic

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With their illustrious background, British Woollens have a beauty and luxury which in all the world is individually their own. Their perfect artistry is the heritage of centuries of British weaving skill. And their inbred resiliency makes them tailor flawlessly and hang superbly. Not to be forgotten is their fashionable long life, which makes them a wise investment, indeed. The next time you are shopping for clothes look for the British Woollens label. Then you can be confident of the utmost in style and satisfaction.

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Coat by Charles James with Dressmaker Casuals

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Photo by Stephen Colhoun
Costume by Trigère

In 1946, Lebow Clothes thought up the idea of advertising men's suits through women's fashion magazines. We've been at it ever since...and ever since we've been in the midst of a constant controversy among men's store retailers, fashion magazines, men and women. So we at Lebow ask you now to write us your views on some of the controversies we have evidently started in the men's fashion industry:

Men's retailers say women's influence is not important when it comes to selling a man a suit. Right or wrong?

Fashion magazines (like Vogue) say their readers are trained to recognize men's fashion news as readily as they do women's. Right or wrong?

Most men say they are not interested in fashion in their clothes and that fashion magazines (like Vogue) are not important media to look to for help on what to wear. Right or wrong?

Controversy? Yes!

Lebow, as a manufacturer of quality men's clothes, believes that women are fashion-trained and can be of great importance in helping a man dress better. For instance, wouldn't you agree "your man" would look well in this Ballantyne miracle in cashmere ...self-toned with shadow-stripes in carbon black, and other colors?

Write us, won't you, and help us settle these controversies. Drop us a line at Lebow Clothes, 200 Fifth Ave., New York 10.

what a wonderful **SURPRISE!**
these luxurious jersey dresses
are **WASHABLE**

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a bright-hot, white-hot flame...
like acres of diamonds

other red pale with shame!

Diamonds'

flashing with fire!

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When it happens, you'll know it at once. The feeling is fabulous. Like the streets are paved with diamonds and they all belong to you. Suddenly all the love songs seem to make sense. A walk in the rain is a trip to Spain, when the real thing comes along. And all your dreams of foreign labels and racing stables, of furs and jewels and swimming pools—you trade them all, for one million-dollar moment filled with love. You're fortune's darling, you're 'Queen of Diamonds', you own the world—when the real thing comes your way!

Wouldn't you know that only Revlon could create a color to match this million-dollar mood? It's here and it's heaven—a haunting, restless flame that fairly crackles with excitement!

Wear 'Queen of Diamonds' now, tonight. And all at once the world is yours! Anything could happen—(and why not let it, just this once?)

This is the red that turns every other red pale with shame!

Have you tried Revlon's new 'Lanolite' Lipstick?

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(Non-smear or regular type)

For matching fingertips...
Revlon's 'Wear-Longer' nail enamel

For over 20 years, known the world over as the only professional nail enamel. Stays on days longer.

Revlon's
'QUEEN OF DIAMONDS'

'Queen of Diamonds' regular nail enamel	.60†
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DIAMONDS: HARRY WINSTON DRESS: ZITA †PLUS TAX emba lutetia gunmetal mink . . . designed by ritter bros., new york

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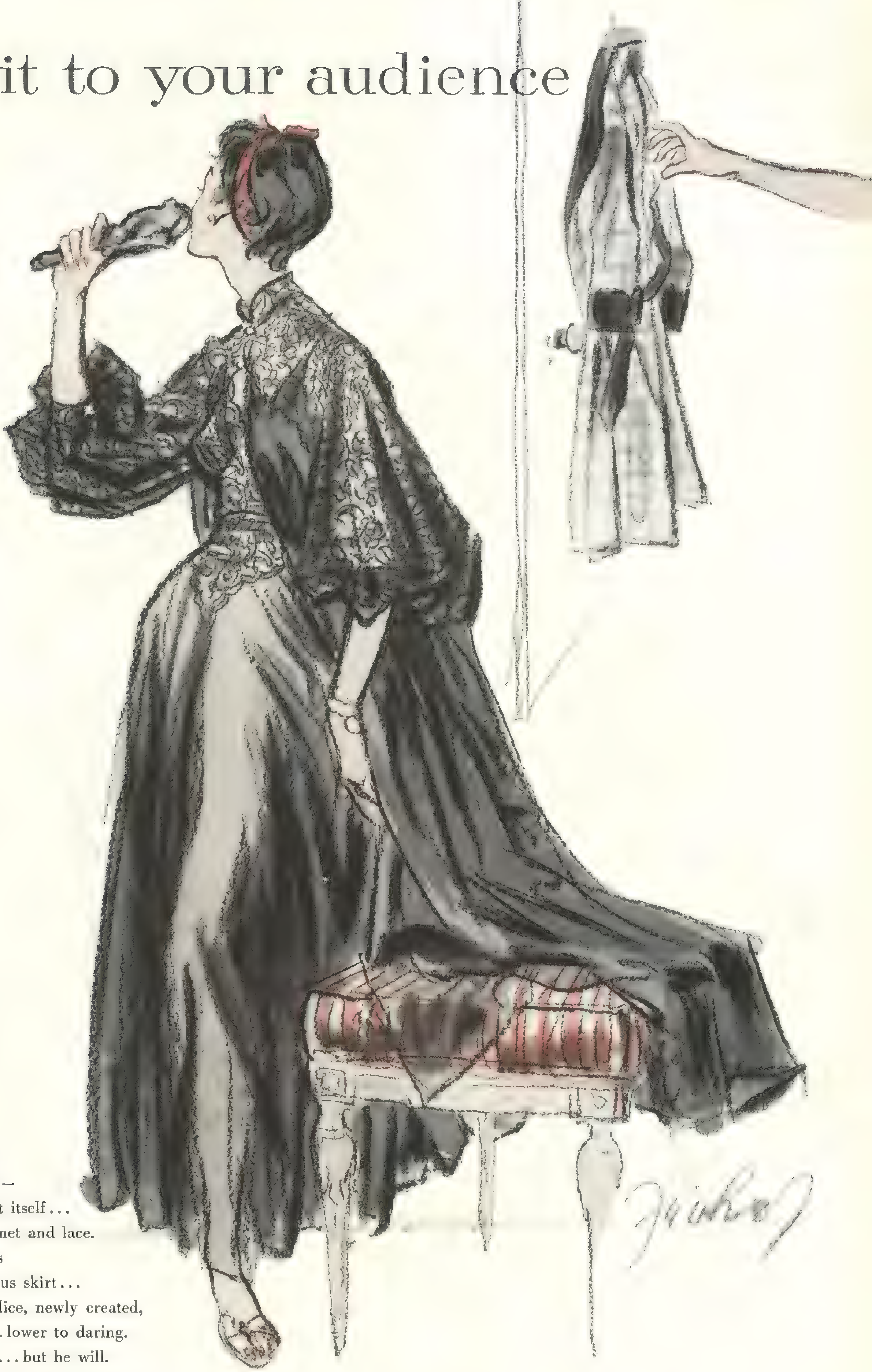
queen of diamonds...shimmering
emba lutetia* gunmetal mink.

jewels—CARTIER gown—trigere
*trade-mark mutation mink breeders assn.

you owe it to your audience



QUEEN OF DIAMONDS—
inviting as the night itself...
exquisitely fashioned in nylon—net and lace.
The lace-top negligee has
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so has the gown—plus a bodice, newly created,
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black as midnight.
The finest cashmere
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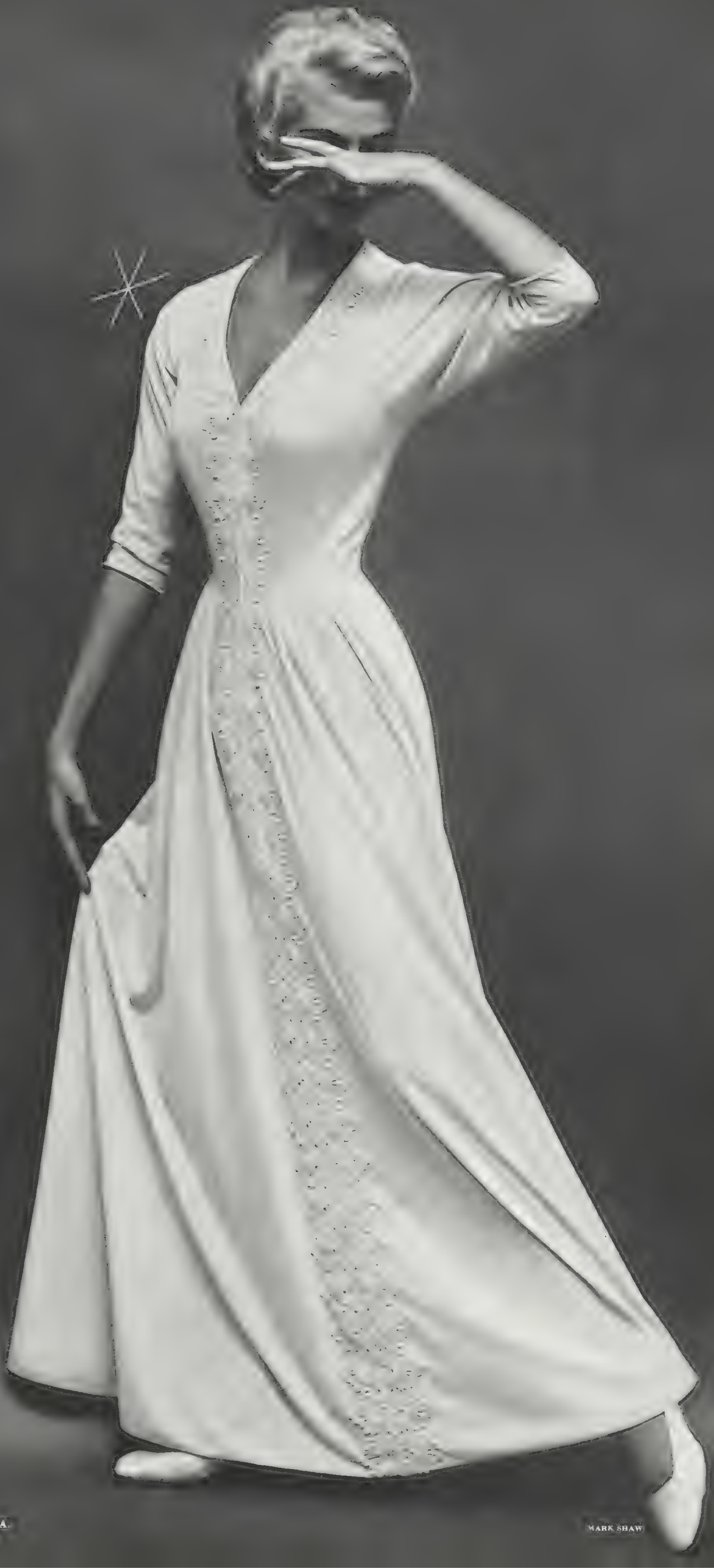

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in Vanity Fair's new Shevelva
with all the luxurious beauty
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washable, self pressing.
Point de Venise embroidery
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Blue, Peacock, Winter Violet.
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that is all ye know on earth . . .
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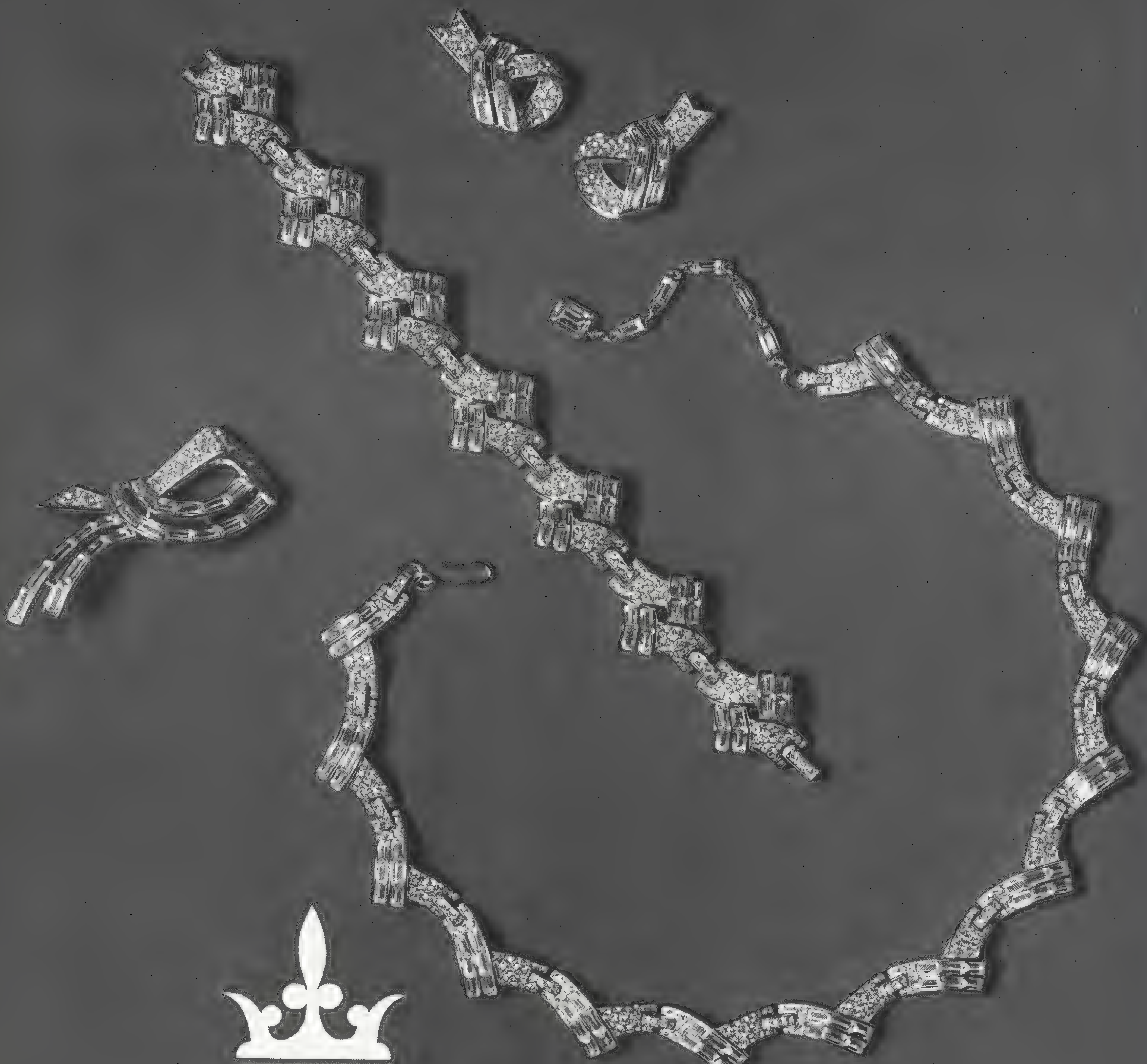

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for
you
who
think
in
terms
of
mink

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CORDAY
PARIS FRANCE

toujours moi
(ALWAYS ME)

Conceived, born and bred in Paris for you whose instinct leads to the most alluring in everything you wear. No other perfume lingers so long and lovingly, especially on your furs... so seductively adds a new dimension to your charm. $125* to $5.50*. Purse size, $3.00*. Other famous Corday perfumes: Fame, Toujours Toi, Jet, Zigane and Possession. *plus 10% tax.

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in two heel heights...two new colors

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Shoes illustrated

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Other styles $8.95 to $12.95
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Ensemble by Monte Sano and Pruzan

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Air Step Division, Brown Shoe Company, St. Louis

nothing
makes
your
figure
behave
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nemo's fabulous new girdle
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that actually scoops your front
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on your whole figure!

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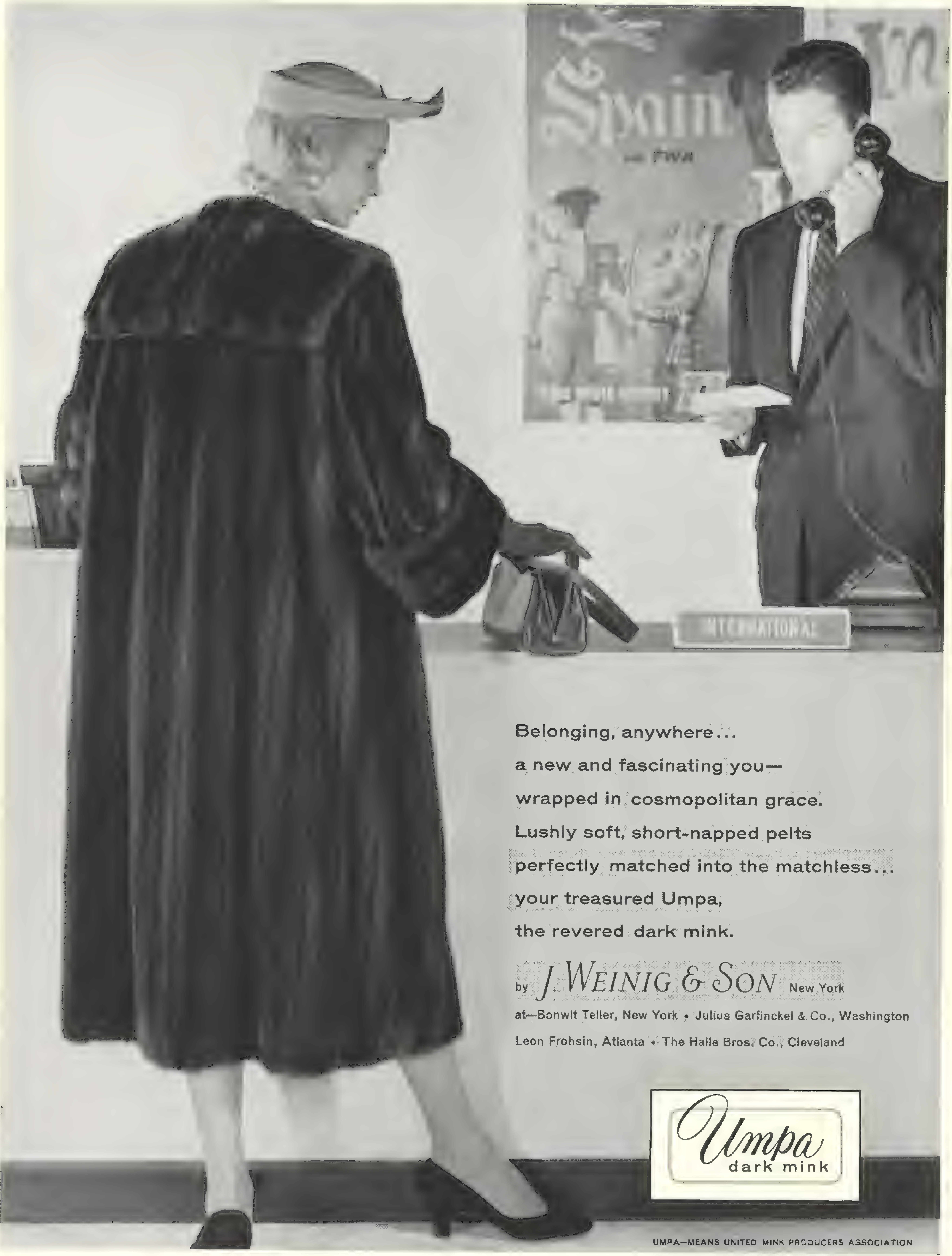

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a new and fascinating you—
wrapped in cosmopolitan grace.
Lushly soft, short-napped pelts
perfectly matched into the matchless...
your treasured Umpa,
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Umpa
dark mink

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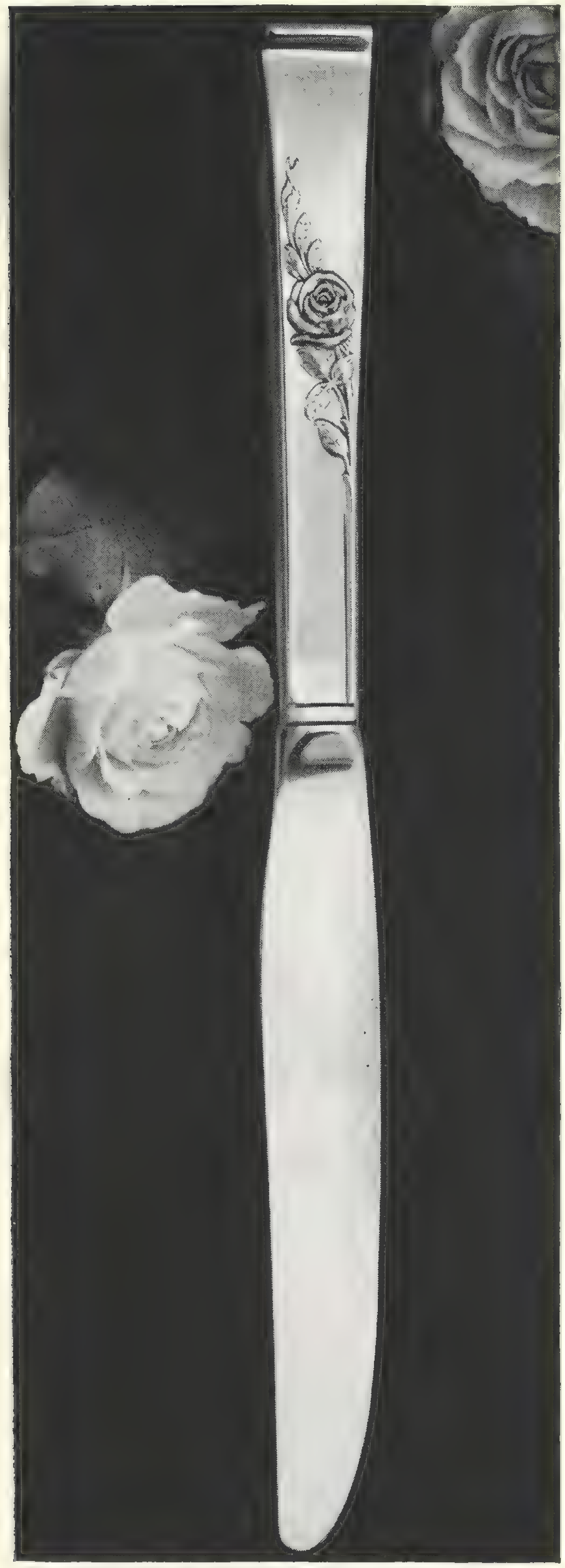

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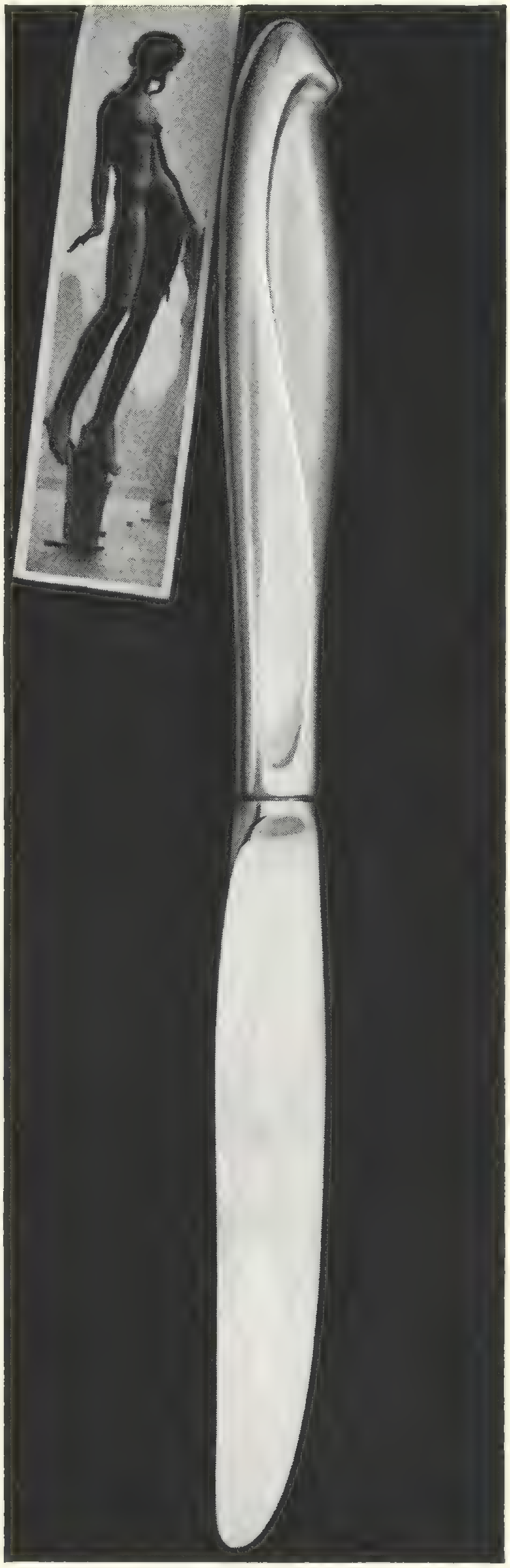

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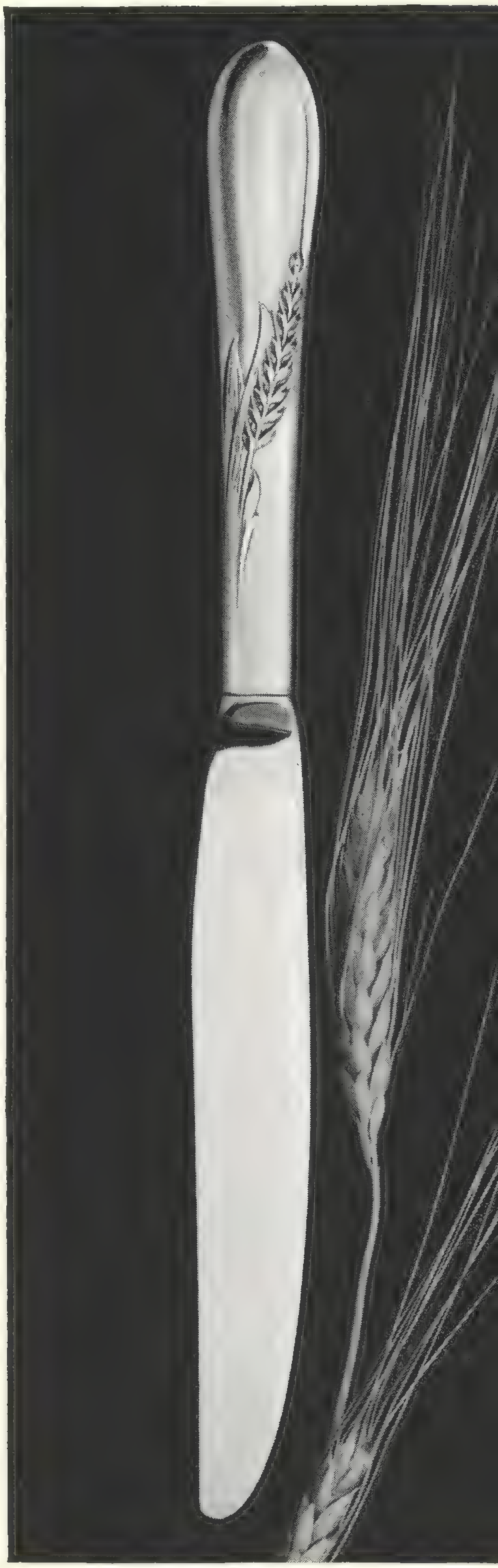

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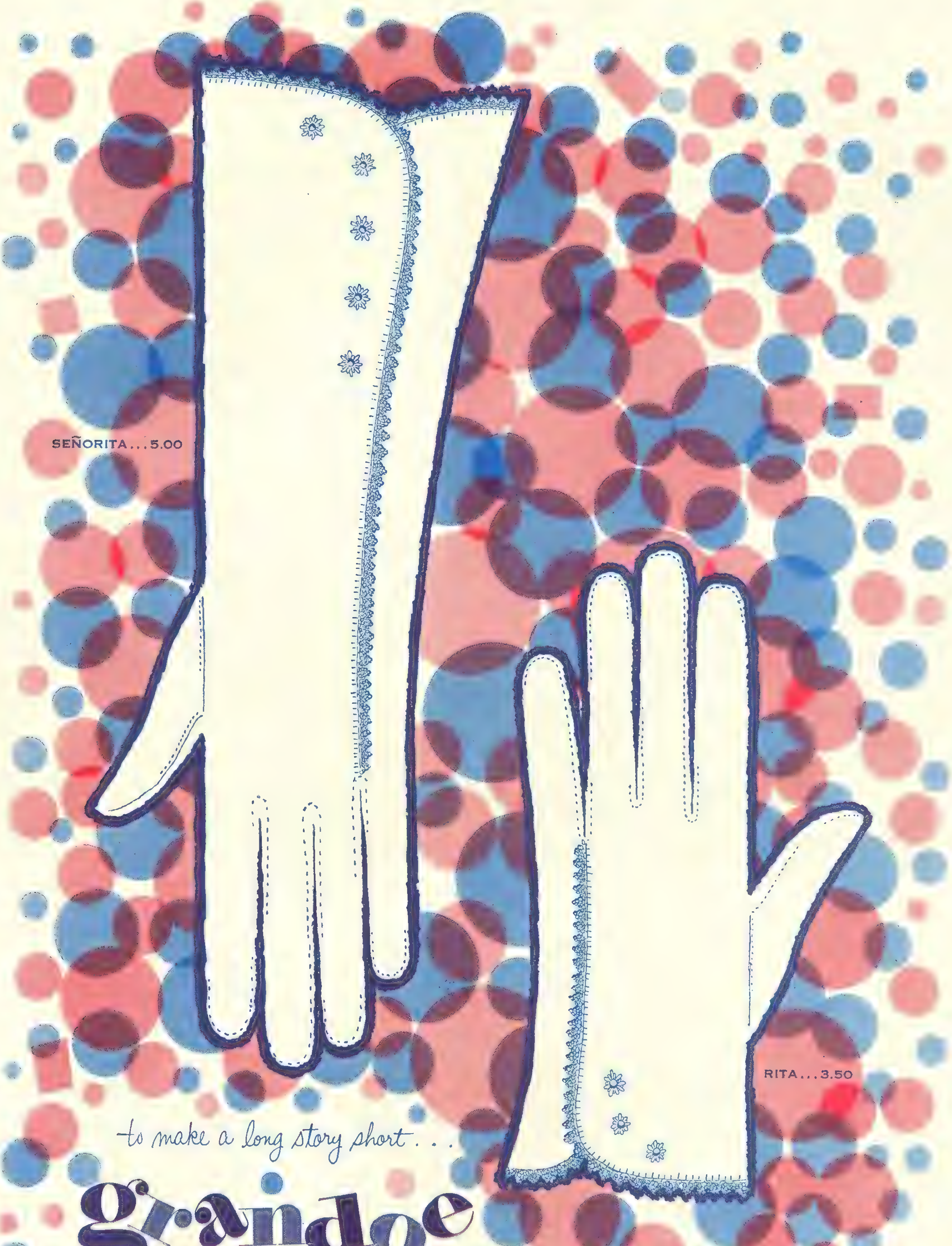

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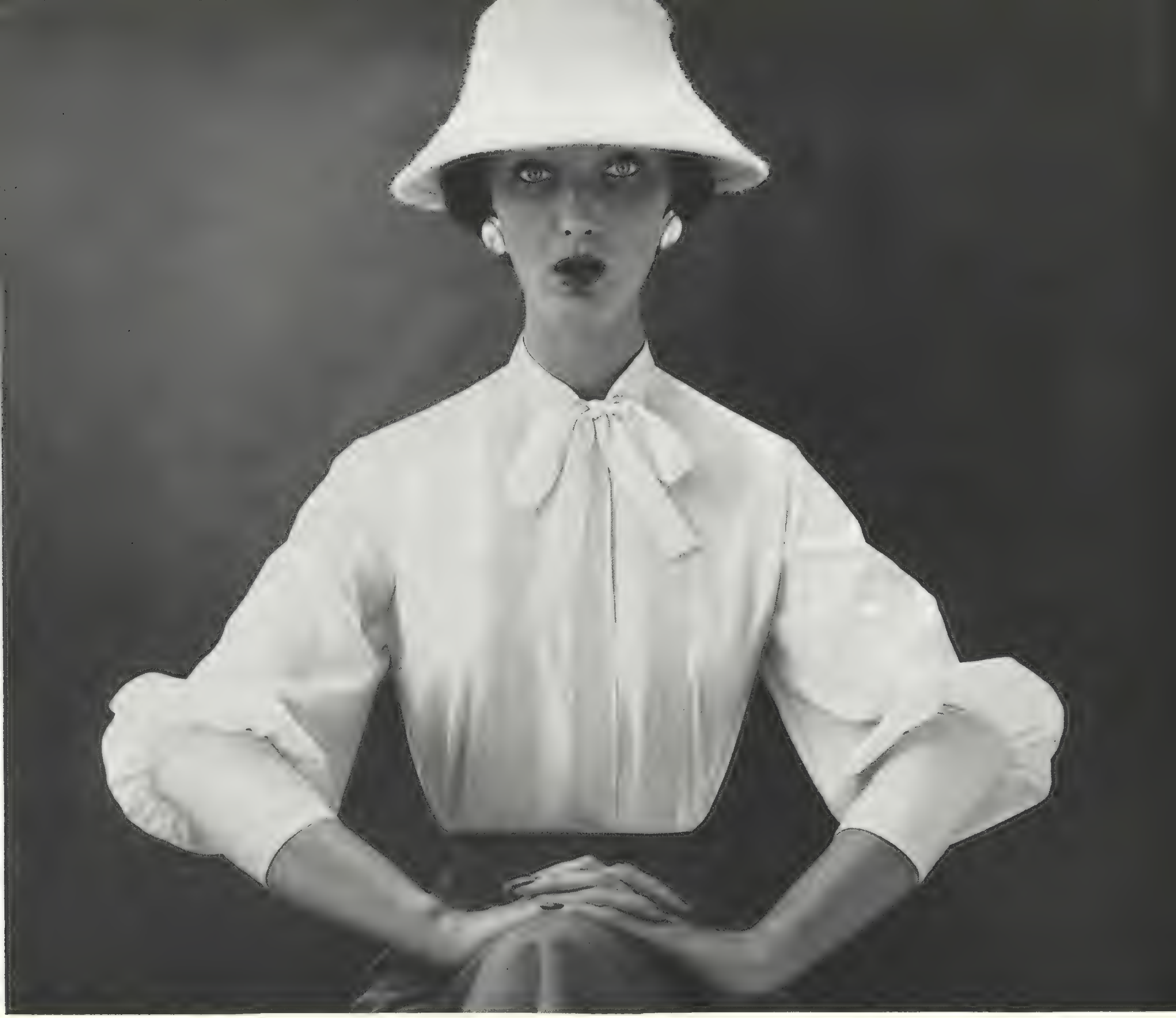

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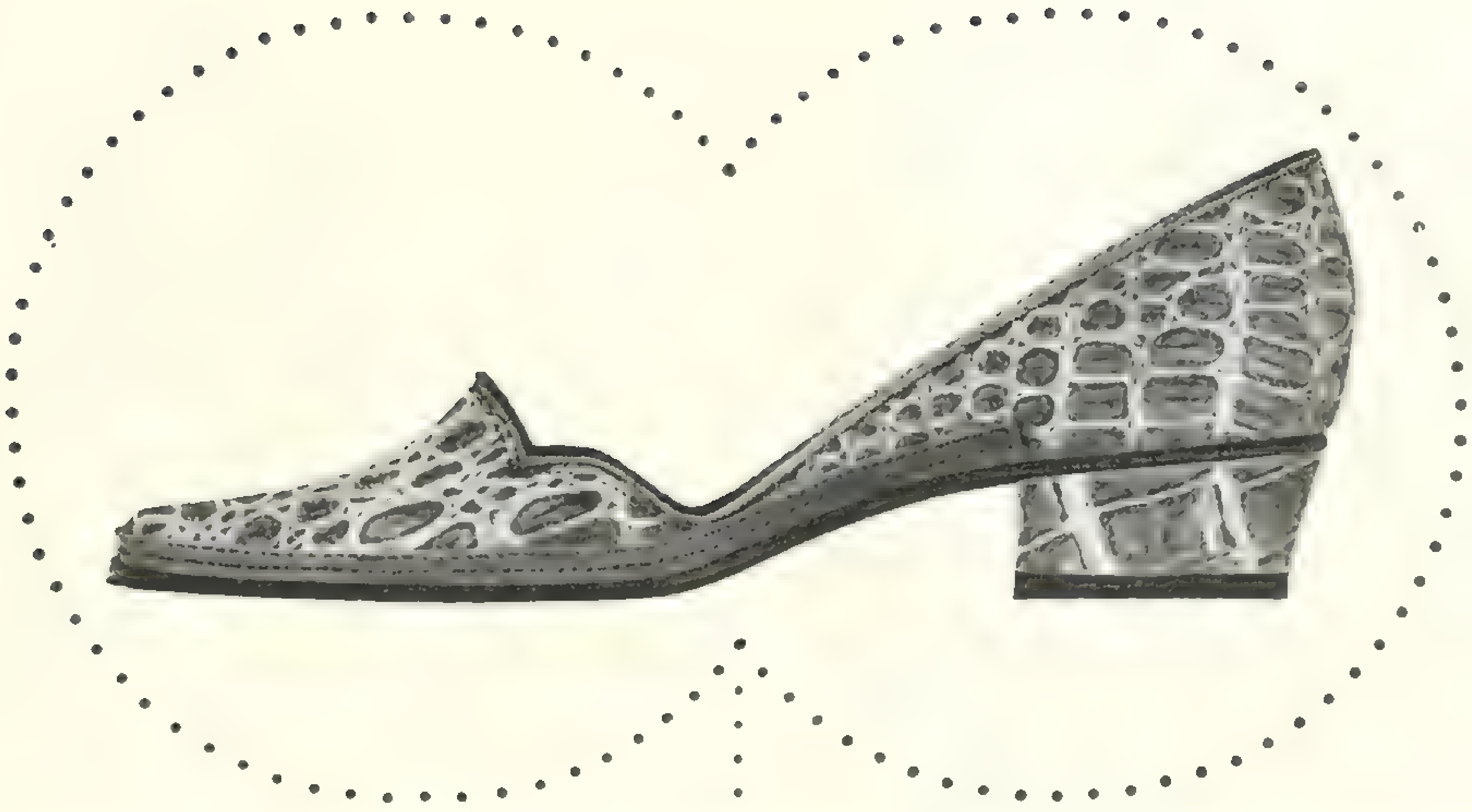

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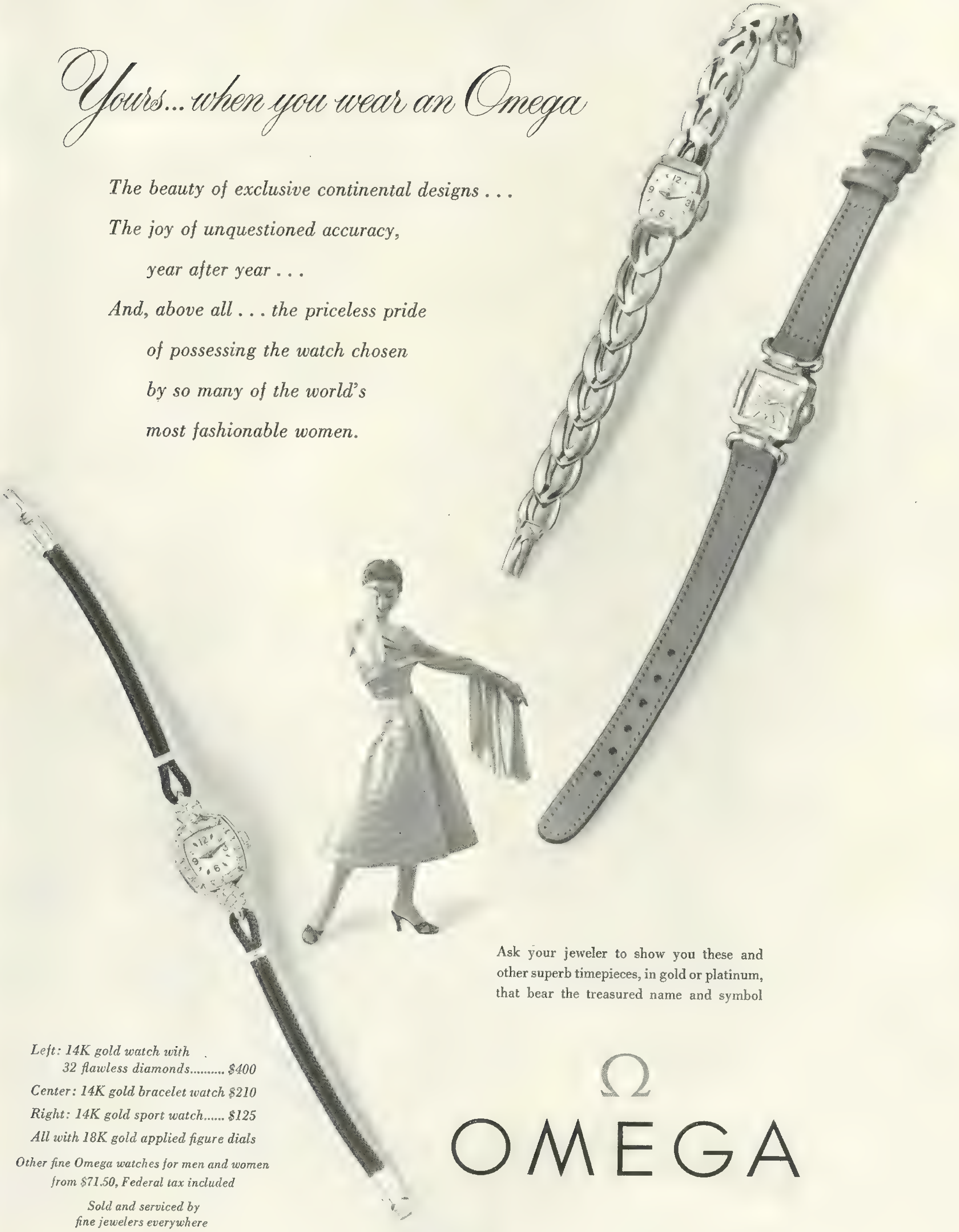

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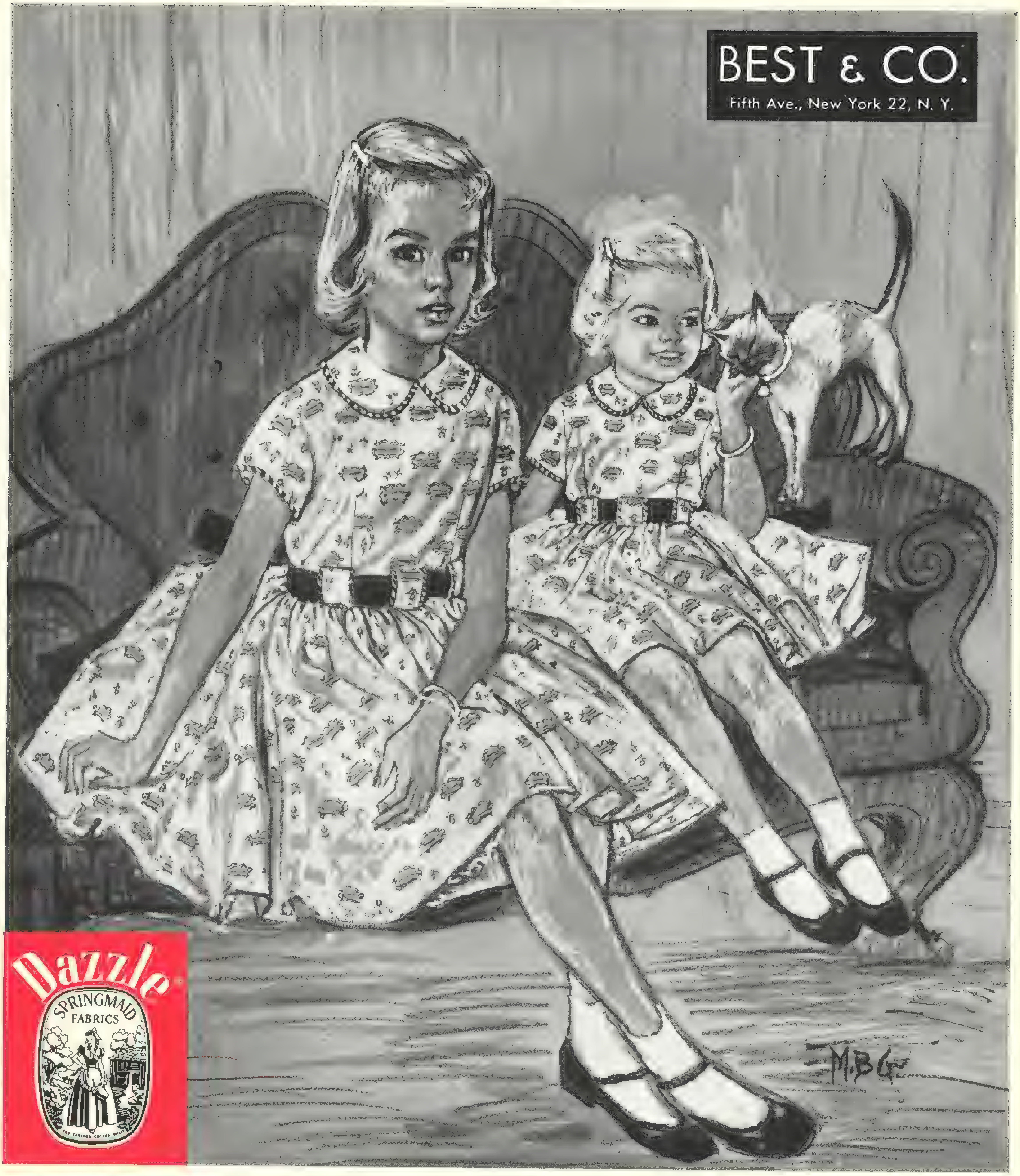

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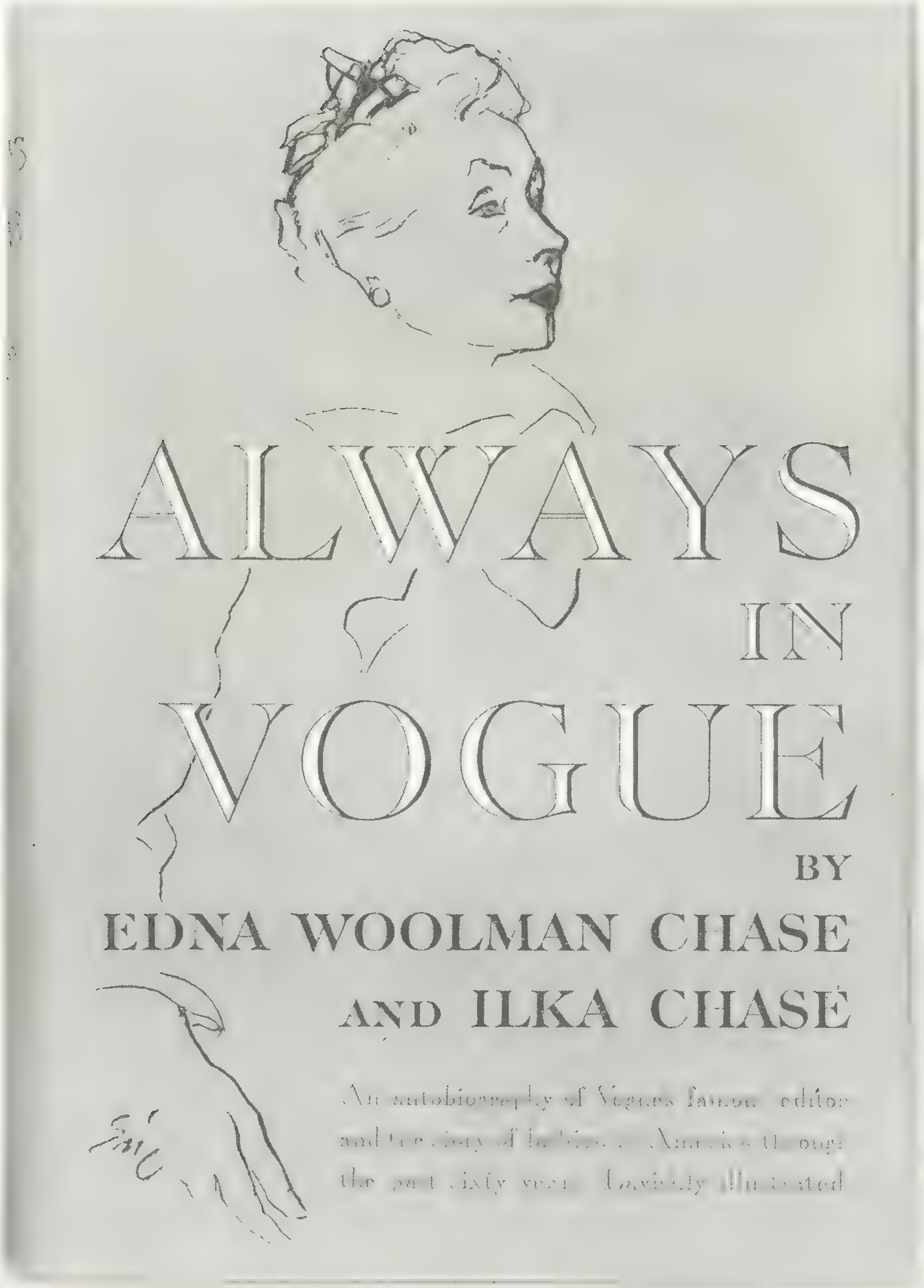

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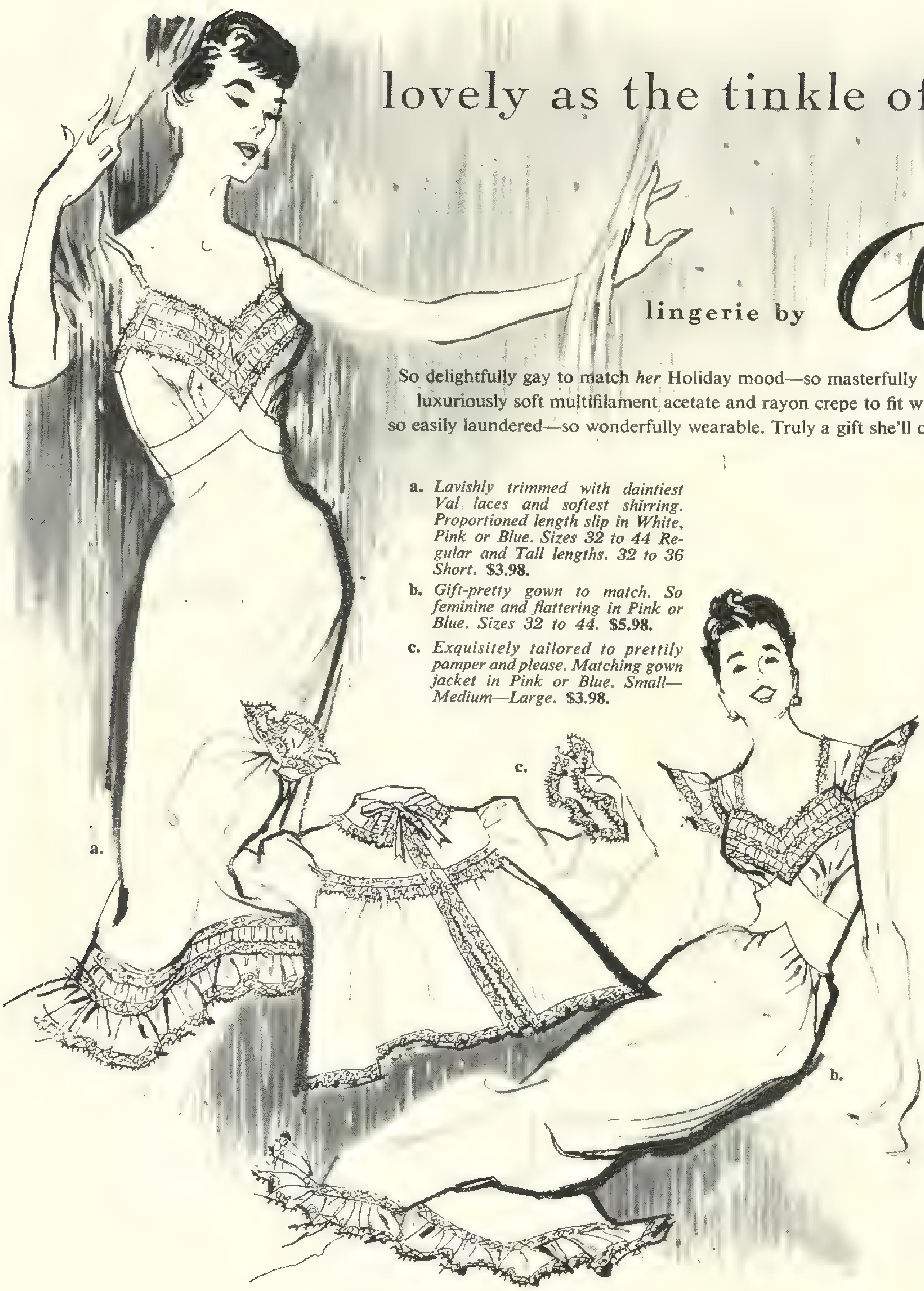

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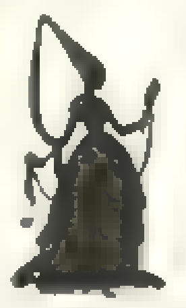

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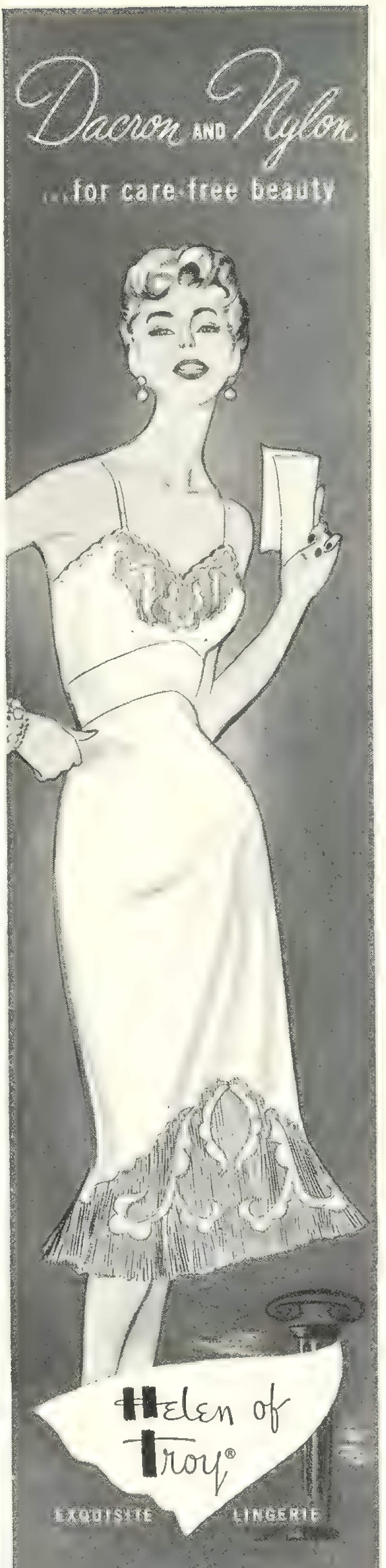

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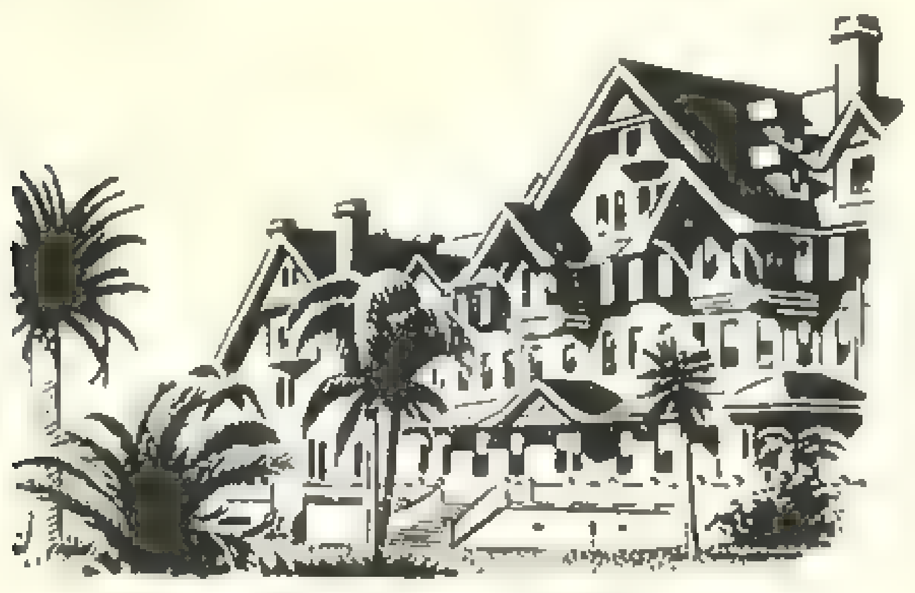

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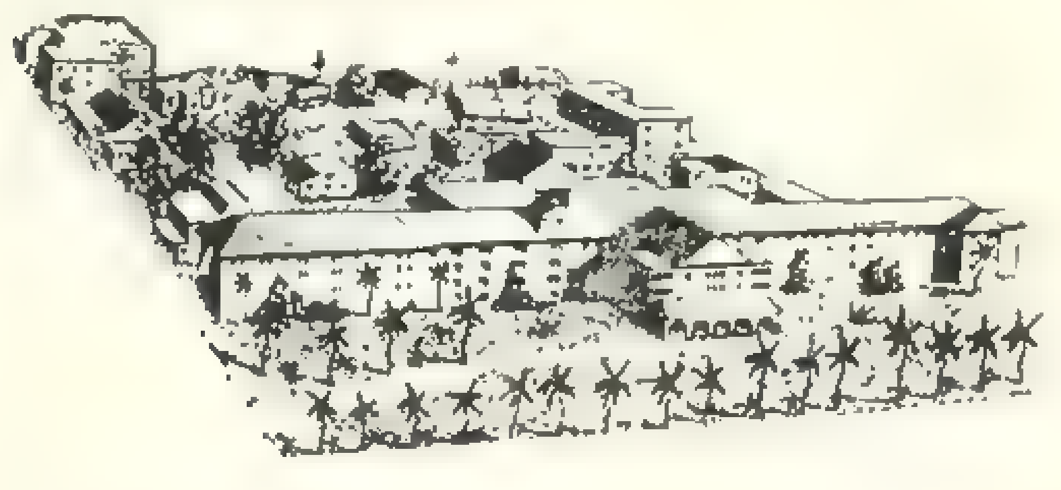

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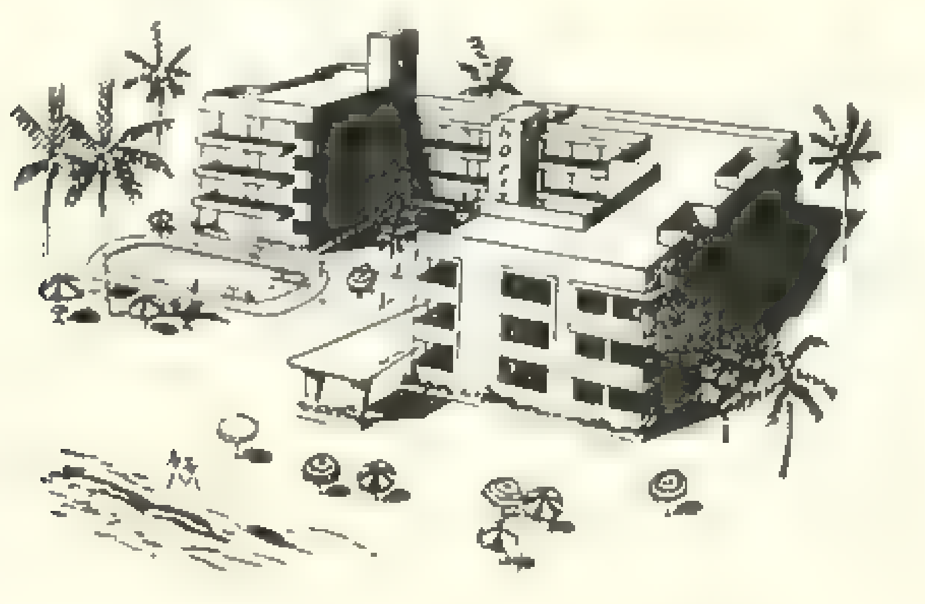

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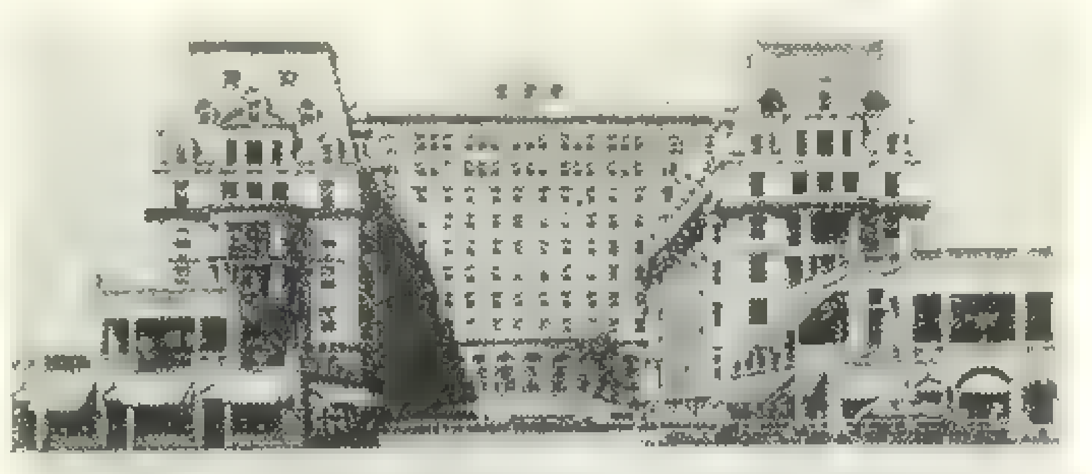

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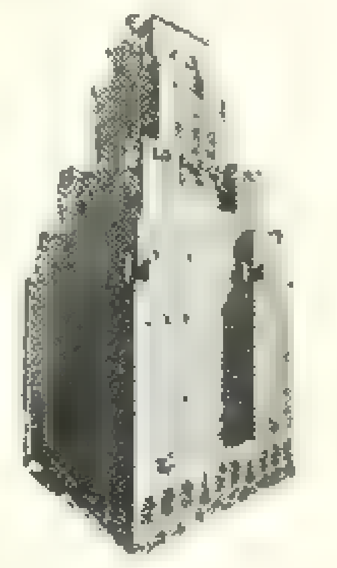

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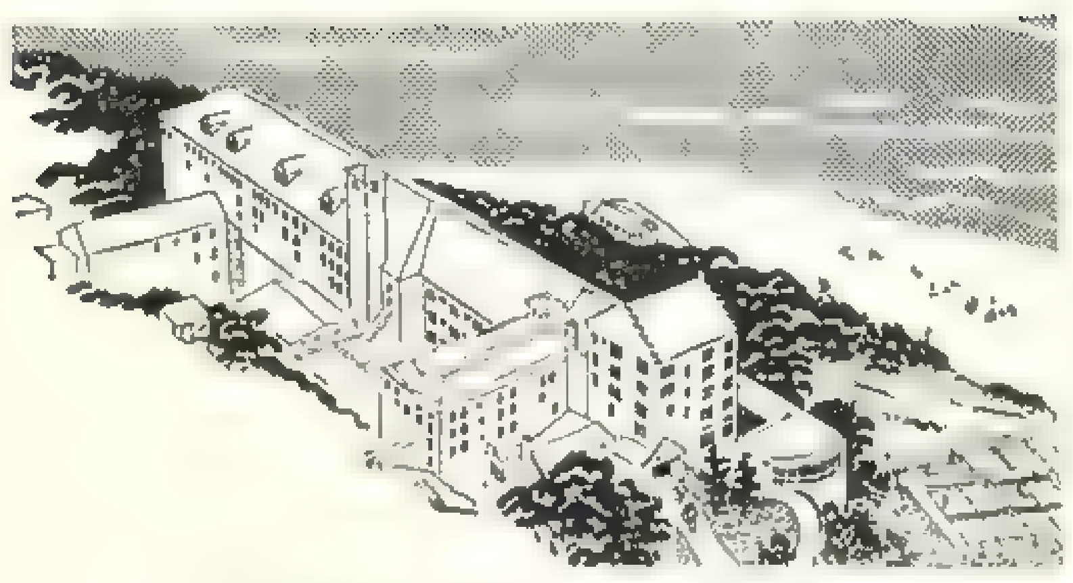

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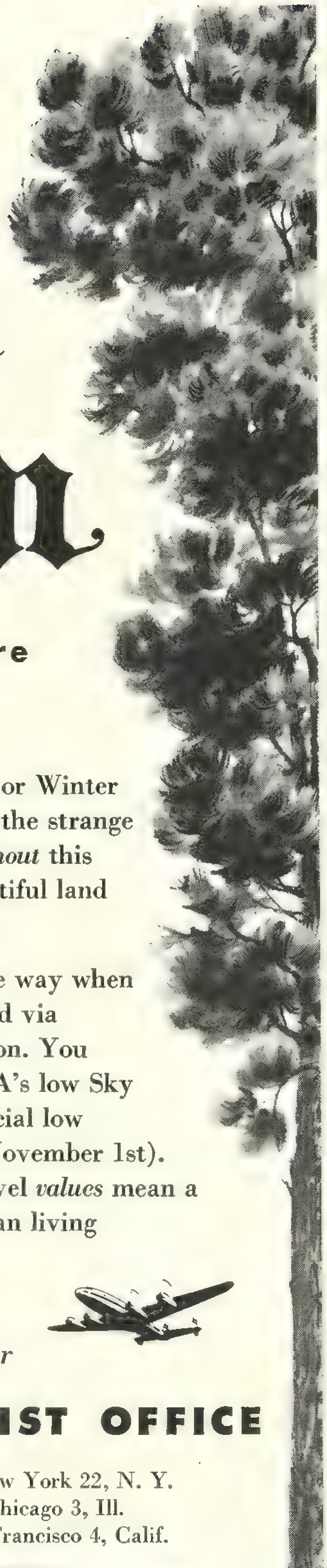

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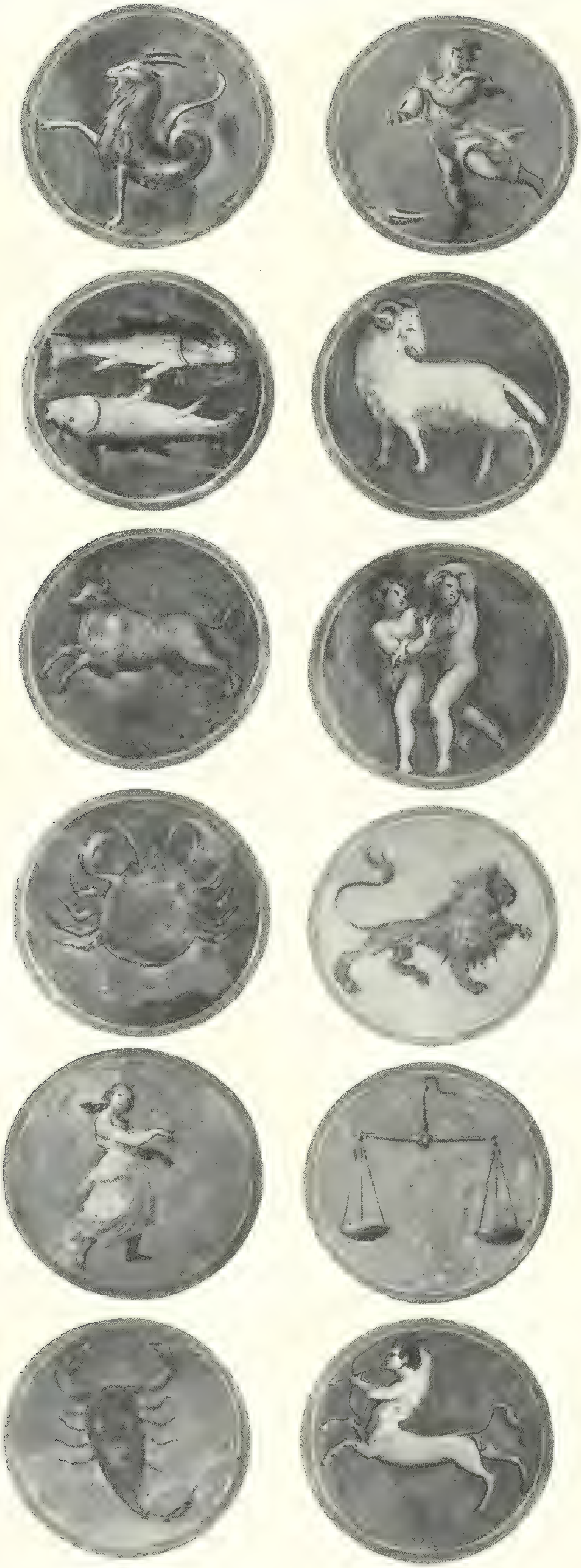

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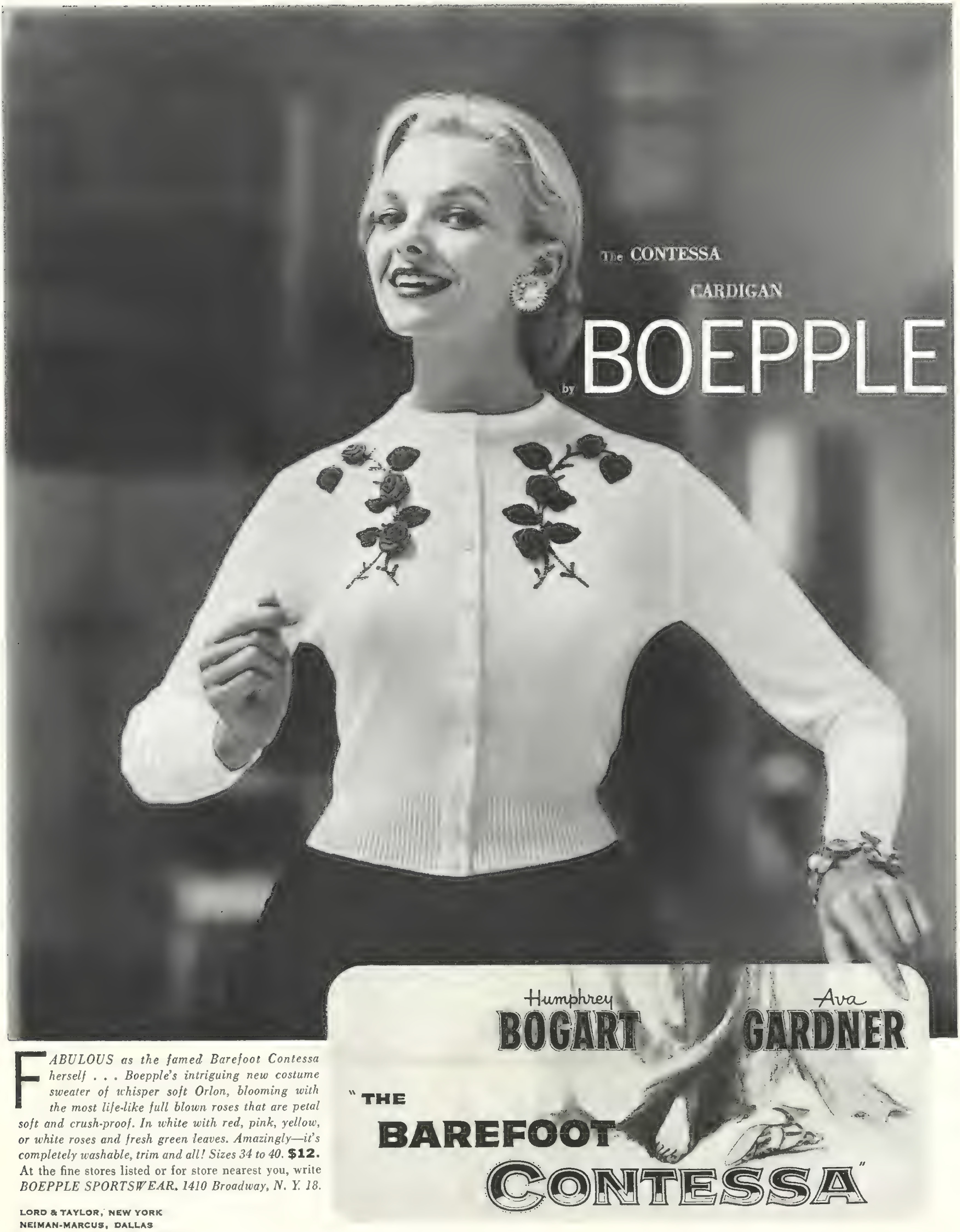
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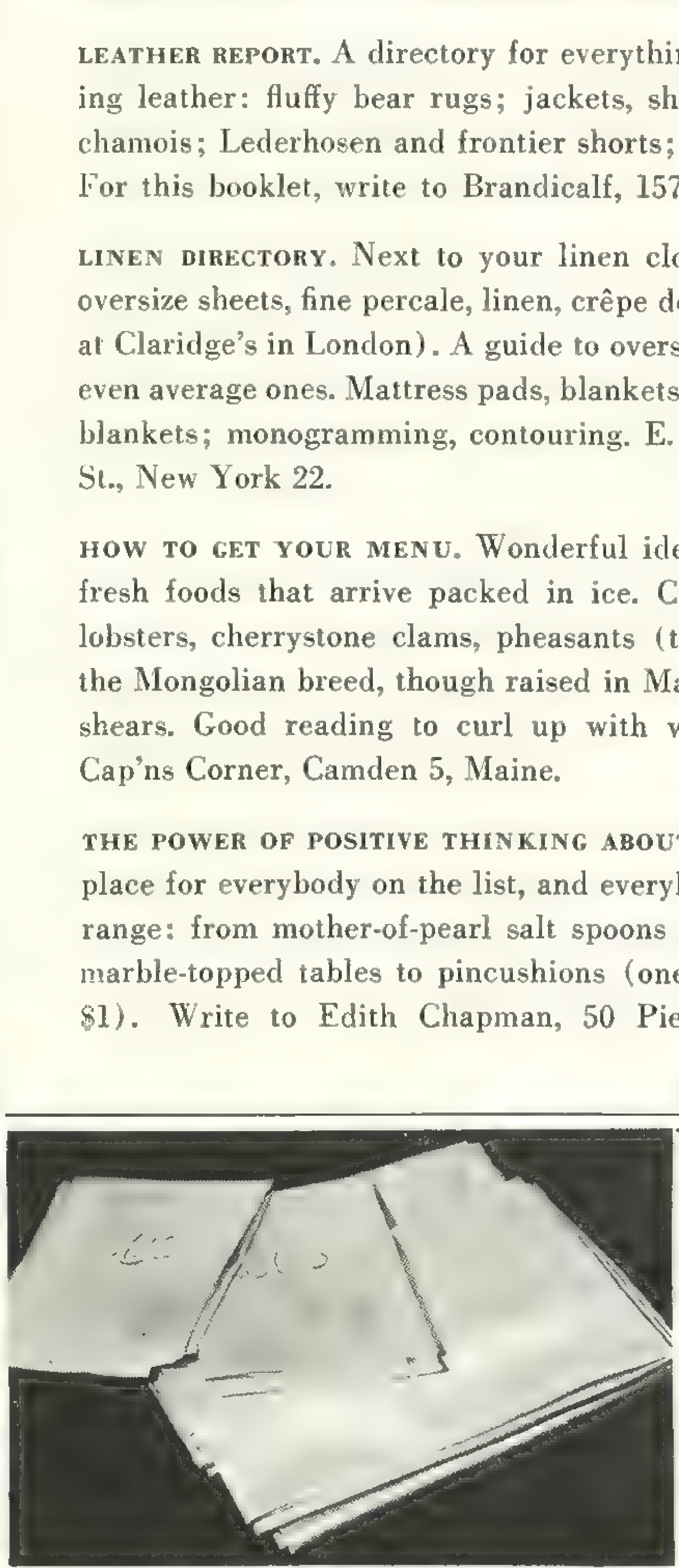
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SHORT GUIDE TO HAIR BEAUTY. Suggestions (to women)r dressnping the hair well-groomed, whether a woman's sleeping, bathing, or dresseurls The hero of this story: Cosmeticap, a little nylon device that keeps curls in place. Ideas about what to do when travelling, when staying at home. For this, write to Cosmeticap Company, Chrysler Building, New York 17.

ENCYCLOPAEDIA OF NECKTIES. A collection of ties especially designed for Calvin Curtis. What's special about the ties in this booklet: you can order them in special lengths. In addition to the ties, this booklet describes special things for men: boxer shorts with golf-tee design; braces and garters with wishbones, red devils, golf balls—all, exclusive. Calvin Curtis, Cravateur; 60 East 55th Street, New York 22, N. Y.

TRAVELLER'S GUIDE TO TRAVEL EQUIPMENT. A compendium of luggage, passport cases, travel irons, attaché cases (with room for an extra shirt, files), and an 8-day clock that looks like a suitcase. Fine leather—alligator, pigskin . . . handsome, and sea-, air-, and train-worthy. For this short but essential listing, write to Dale Fifth Avenue, 719 Fifth Avenue, New York 22, N. Y.

SAFETY—AND PLEASURE. A collection of safety measures that also make life more pleasant. Little cushioned covers to slip on earrings, making them more comfortable, less losable. Devices to keep glasses from slipping down the nose. A rubber separator that keeps toes apart when polishing them; and more. Dorsay Products, 2 Columbus Circle, N. Y. 19, N. Y.

PERSONALITY DEVELOPMENT, GIFT DEPARTMENT. A comprehensive list of things that can be initialed or "personalized"—and it's a surprising list. Golf balls, Limoges trinket boxes, playing cards, pipes, children's tumblers, rodeo terry towels, soap, albums, ash trays, coffee cups, pillboxes, door mats, singing records, play tents. Mrs. Fields Shopping Service, 237 Huguenot Street, New Rochelle, N. Y.

HAIR-RAISING STORY. The raising, that is, of beautiful, lustrous, soft, in-fashion hair styles, via Joseph Fleischer's hair pieces. A booklet with many photographs of chignons, coronets, long and short hair styles; the pieces themselves, blended for life-like matching. All this, the creation of Joseph Fleischer, 12 West 27th Street, New York, New York.

THE WOMAN FROM FIVE TO TEN (from 5 to 10 P.M., that is), and a guide to her cocktail-hour hors d'oeuvres problems. A coloured portfolio of such delicacies as whole smoked turkeys, smoked hams, turkey sausage, frankfurters, smoked turkey *pâté*. Some come in cans—which means eternal preparedness for unexpected guests. The Forsts, Rte. 365, Kingston, N. Y.

FUN AND GAMES. A booklet of party equipment, beginning with the rolling wagon, and covering play-and-joke items, bar labels, all sorts of glasses, ice buckets, bar equipment, bar aprons, the latest editions of paper napkins, and so forth. To put at the head of the list for the next party: The Game Room, 1538 Connecticut Avenue, Washington 6, D.C.

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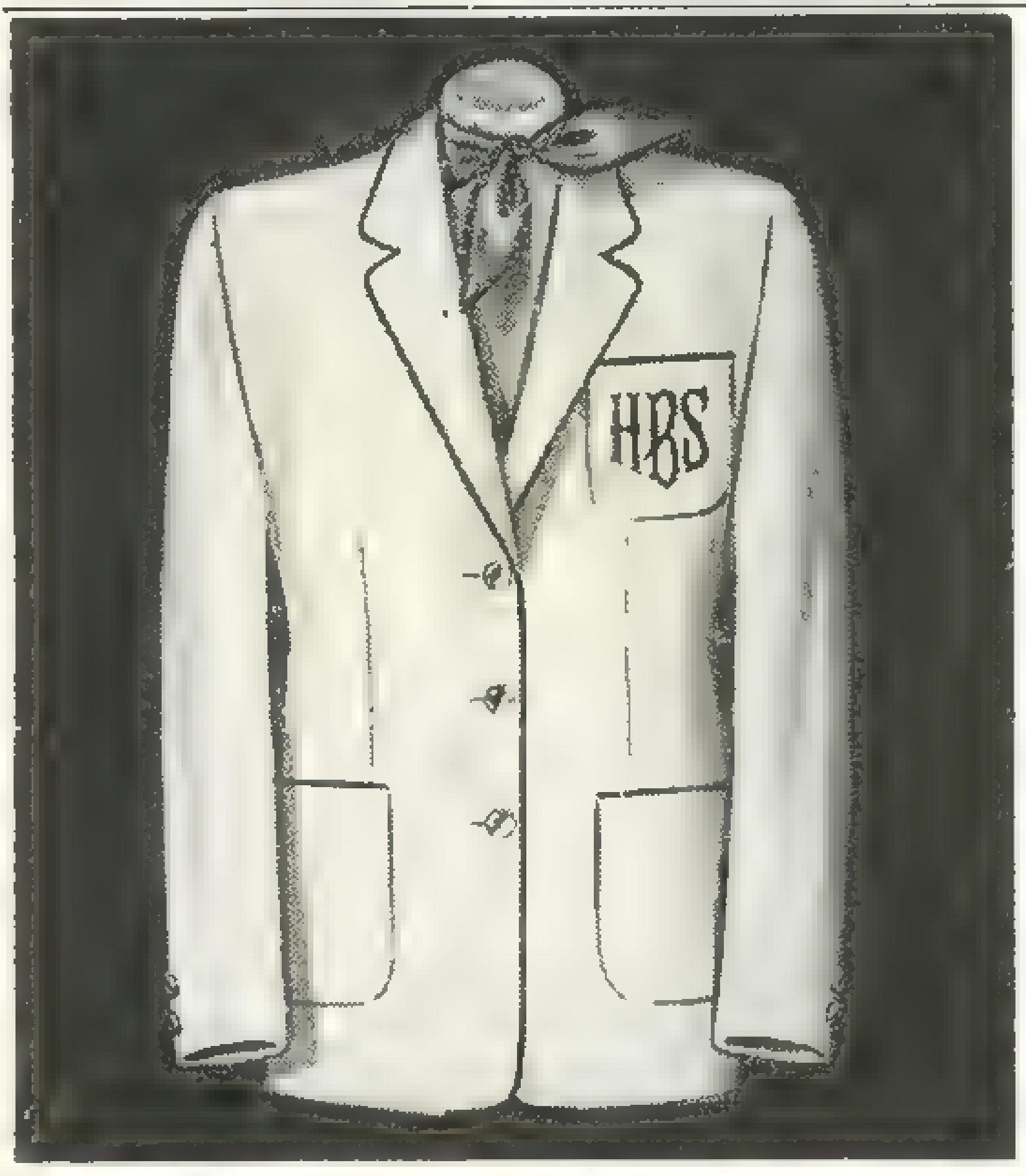

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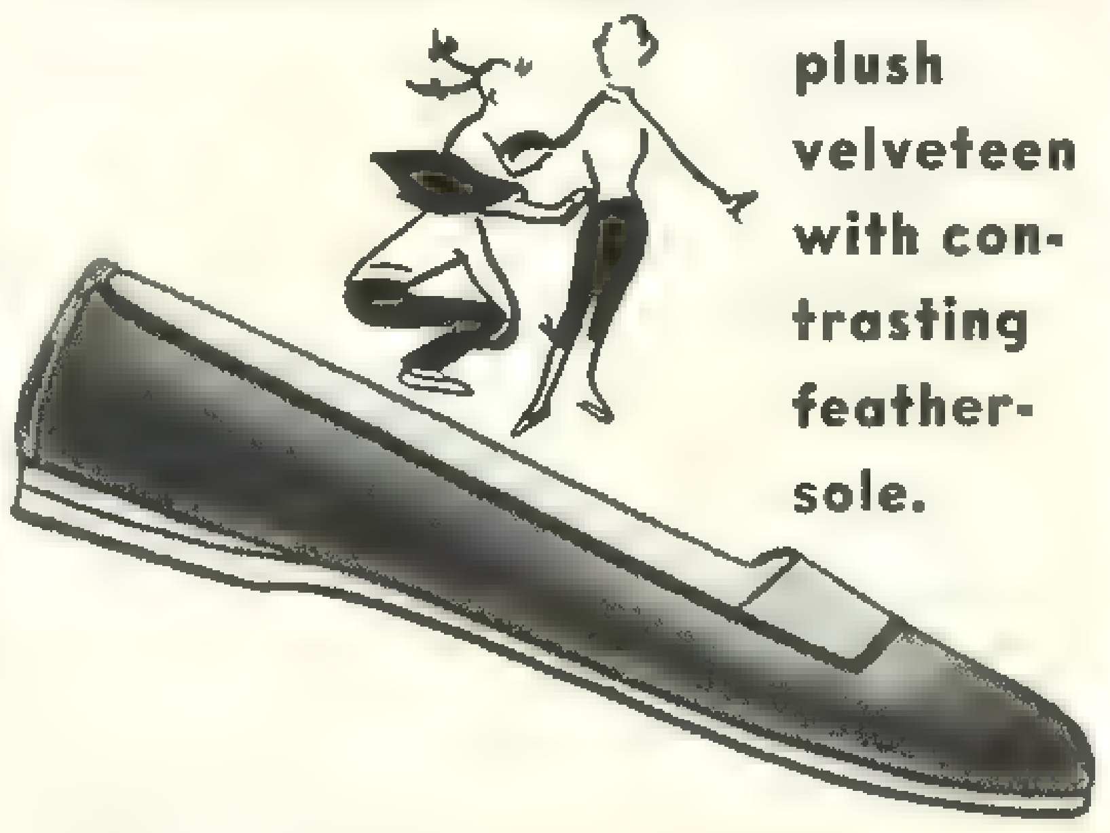

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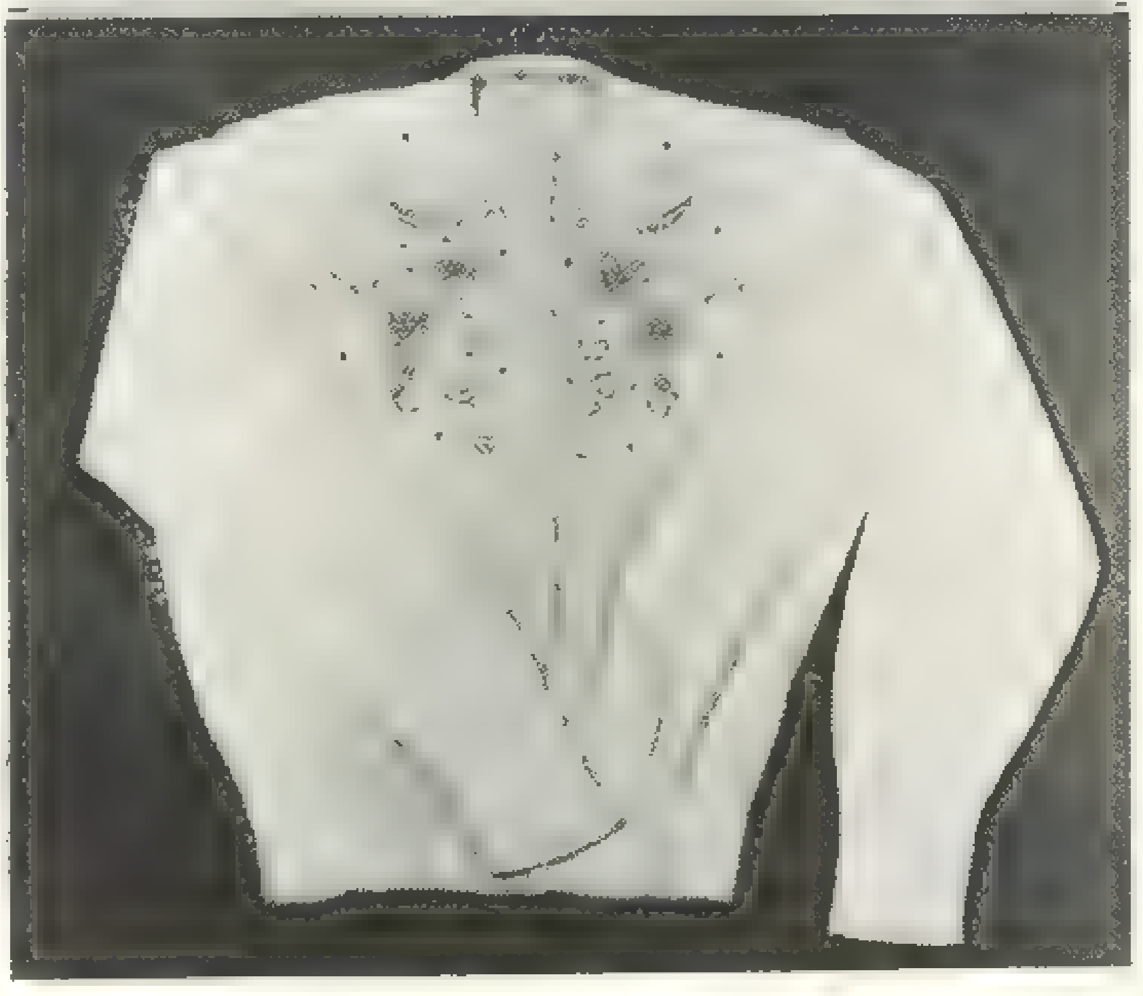

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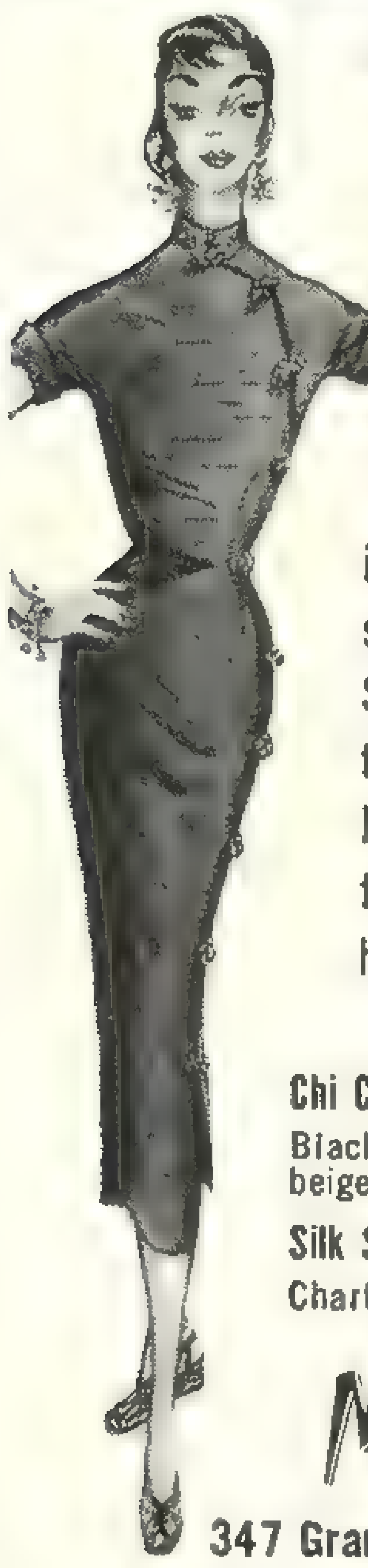

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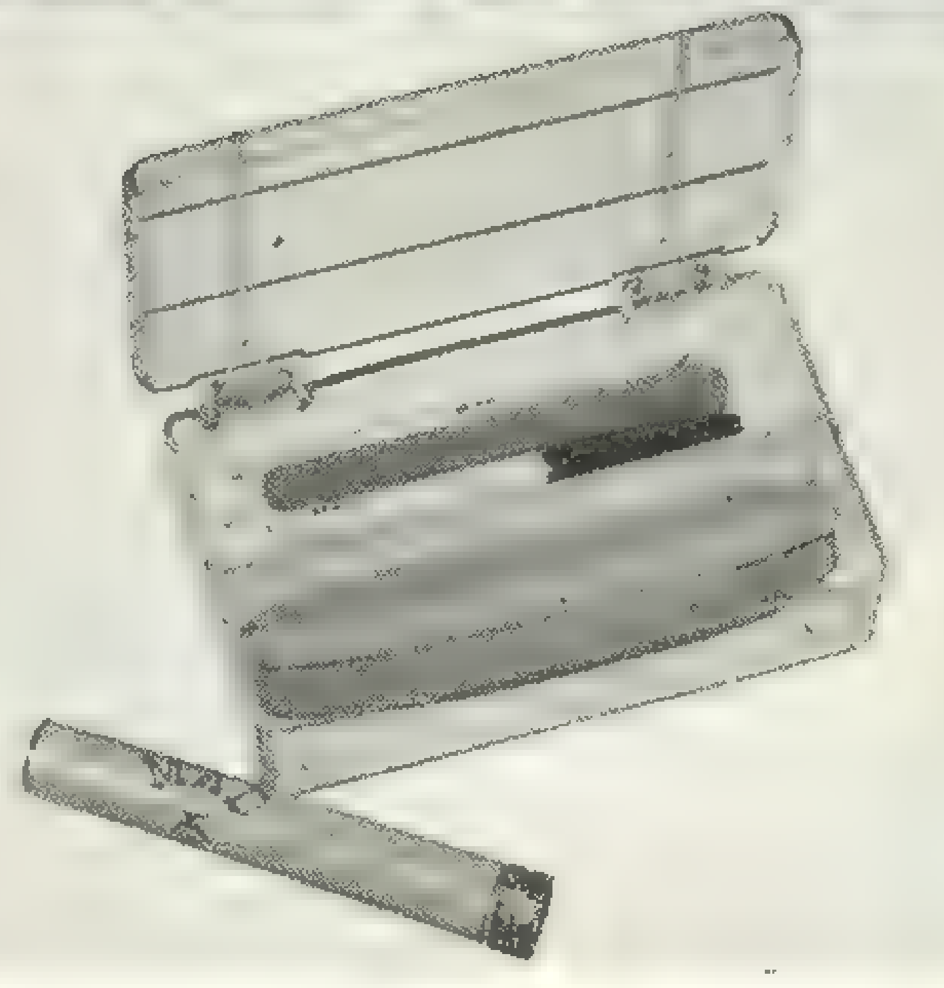

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MESSAGE ON MASSAGE. Reading for relaxation—and reading that at the same time helps the cause of fitness, trimness. This literature: it's about a massage that you give yourself, at home; diagrams and text explaining the use of the Gyro belt and hand unit—where, how, and why it's done. Gyro Family Massage Units, 41-43 S. 69th Street, Upper Darby 33, Penna.

TROUSSEAUX: MAILED TO ORDER. A pretty pink pamphlet, filled with pretty things to make a woman happy. Charming basic slips, tailored and monogrammed; lace-trimmed ones, nightgowns, peignoirs, petticoats; terry-cloth robes, monogrammed towels. And one doesn't need to be a bride, one doesn't need to order an entire trousseau. The Hope Chest, Inc., 115 Chauncy St., Boston 11, Mass.

SAN FRANCISCO TREASURY. A series of photographs in colour displaying unusual gifts to be ordered by mail. Among them: cuff links in sterling silver and Philippine ebony; earrings in the same combination. A laminated Lucite bracelet which contains metallic dust . . . watchworks . . . mysterious as the bottom of the ocean. Hutchings Marmaduke, 260 Kearny Building, San Francisco 8, California.

RESPONSIVE READING: COSTUME JEWELLERY. Responding to the latest fashion requirements—this folder of out-of-the-ordinary jewellery ideas. For example: bracelet-and-earring set with heart-shaped fake amethysts . . . a bracelet with four bangle hearts . . . earrings for pierced ears . . . pearl-y spider clips. Jozell, Inc.; 142 West 44th Street, New York 36, N. Y.

A CHILD'S GARDEN OF DRESSES. Prose—in the French manner—about handmade dresses for children—from 6 months to 6 years. These are made with real Valenciennes laces, beribboned waistlines and bows, coloured Beauvais embroidery—in lawn and broadcloth. Each dress has a French name: Suzette, Odette, et cetera. Marcelle Julien, 698 Madison Avenue, New York 21, N. Y.

ACCESSORY STORY. Easy way to shop for the touches of jewellery that are so hard to find: earrings and necklaces, bracelets of chunky nuggets with amethysts, aquamarines, topaz . . . and some at pin-money prices. To get the folder that makes all this possible: write to Aimée Lee, 545 Fifth Avenue, New York 17, N. Y.

CHRISTMAS LIST. In this booklet, a helpful list of Christmas decorations (for tree and table). And that's not all—year-round decorations, too: monogrammed crystal tableware, heat-resistant coffee carafes, ideas for gold and silver decorations . . . and jewellery, all in the decorative spirit. Elizabeth McCaffrey, Orange, New Jersey.

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So pretty, so original you'll want to carry it everywhere! A profusion of rhinestones and seed pearls adds glamorous glitter to the antique gold plated handle and rim. Precision ground glass permits ladylike perusal of programs, price tags, menus and such. Beautifully made, it's just 3" long and comes in a trim faille case. Very gay for gifts!
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TO OPEN BEFORE CHRISTMAS: FUR BOOKLET. The author's a man who knows his business: furs, and especially mink; everything from tiny shrug capes to long, luxurious mink coats (these, often done in female mink—which is the more lightweight and silky of the species, and therefore almost incredibly soft). His address: in the heart of the wholesale fur market. Benn Mandel, 370 Seventh Avenue, New York 1, N. Y.

CHARMS, CLASSIFIED DIRECTORY. There's a charm for just about every occasion, taste, occupation, purse, and inclination. In this booklet, there are a mere 1000 (all, in 14-K gold) for athletes, musicians, sea-lovers—and, Shop Hound suspects, such hobbies as tatting, hat-collecting, parakeet-breeding. With pearls, rubies, sapphires. Marchal Jewelers, 719 Fifth Ave., New York 22, N. Y.

SPECTACLES: AN ALL-ENCOMPASSING VIEW. Need (or might ever need) a spectacle frame (of nearly *any* size, shape, or viewpoint)? This folder covers the field—plus the world of folding lorgnettes, barometers, telescopes, special lamps for magnification, and the newest news: a Tom Thumb Japanese monocular (scaled down like a Japanese tree). E. B. Meyrowitz, Inc., 520 Fifth Avenue, New York 18, N. Y.

CHINA STORY, ILLUSTRATED. A 49-page catalogue with examples of open stock English bone china, fine English earthenware—Royal Crown Derby, Royal Doulton—all legibly marked, priced with instructions as to customs duty. Added attraction: if you can't find your pattern, this company will tell you where to try next. Herbert S. Mills, Hamilton, Canada.

CALIFORNIA SUNSHINE, EDIBLE VARIETY. A booklet, in colour, of gifts to give from California—even if you don't live there. Walnuts, brandied dates, Padre Avocados, oranges, glacéd fruits, miniature pears, et cetera. There's a special department, too, for shipping gifts to men in the service. Mission Pak, 125 East 33rd St., Los Angeles 11, Calif.

WHEELBARROW FULL OF SURPRISES . . . MOSTLY JEWELLED. Primarily, this is a jeweller's catalogue—but in addition, there are crystal, china, silver tableware, candlesticks, tea sets, tea trays, Revere kitchen utensils, cameras—even typewriters. For this 80-page productive miscellany, write to Nelmor Jewelers, Jersey City, New Jersey.

23-PAGE TRIP TO MEXICO. To browse in little Mexican shops without ever leaving home—just browse in this leaflet, which covers it all: the Guadalajara hand-blown buttle glass, hand-painted Mexican pottery, native silver jewellery, squaw dresses; the Torera (bullfighter) shirt, the painted chairs, flowered casseroles, white metal masks. The Old Mexico Shop, Santa Fe, New Mexico.

PERFUME IN PRINT. Unfortunately, the print's not perfumed—but there's just about everything else that's nice to know about this house's perfumes: size, weight, photos of bottles, combinations of eau de cologne and perfume sets. Among the choices: garden perfumes, worldly ones, heady intoxicating ones. Michel Pasquier Perfume Shop, 7 West 46th St., New York 36, N. Y.

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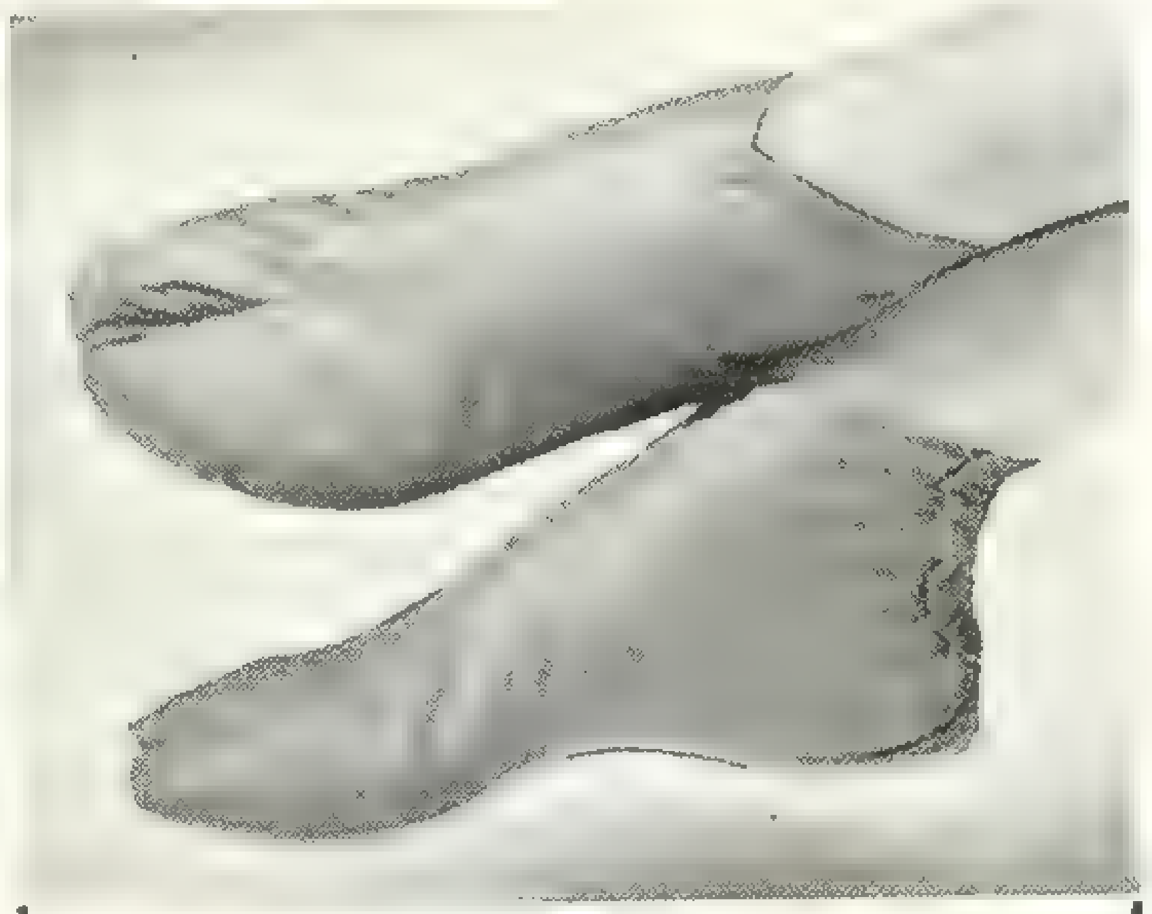

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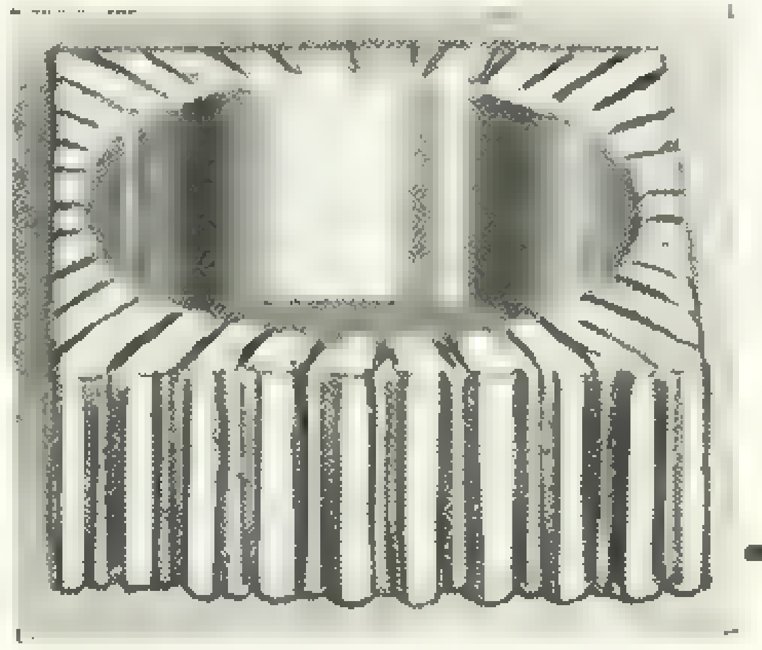

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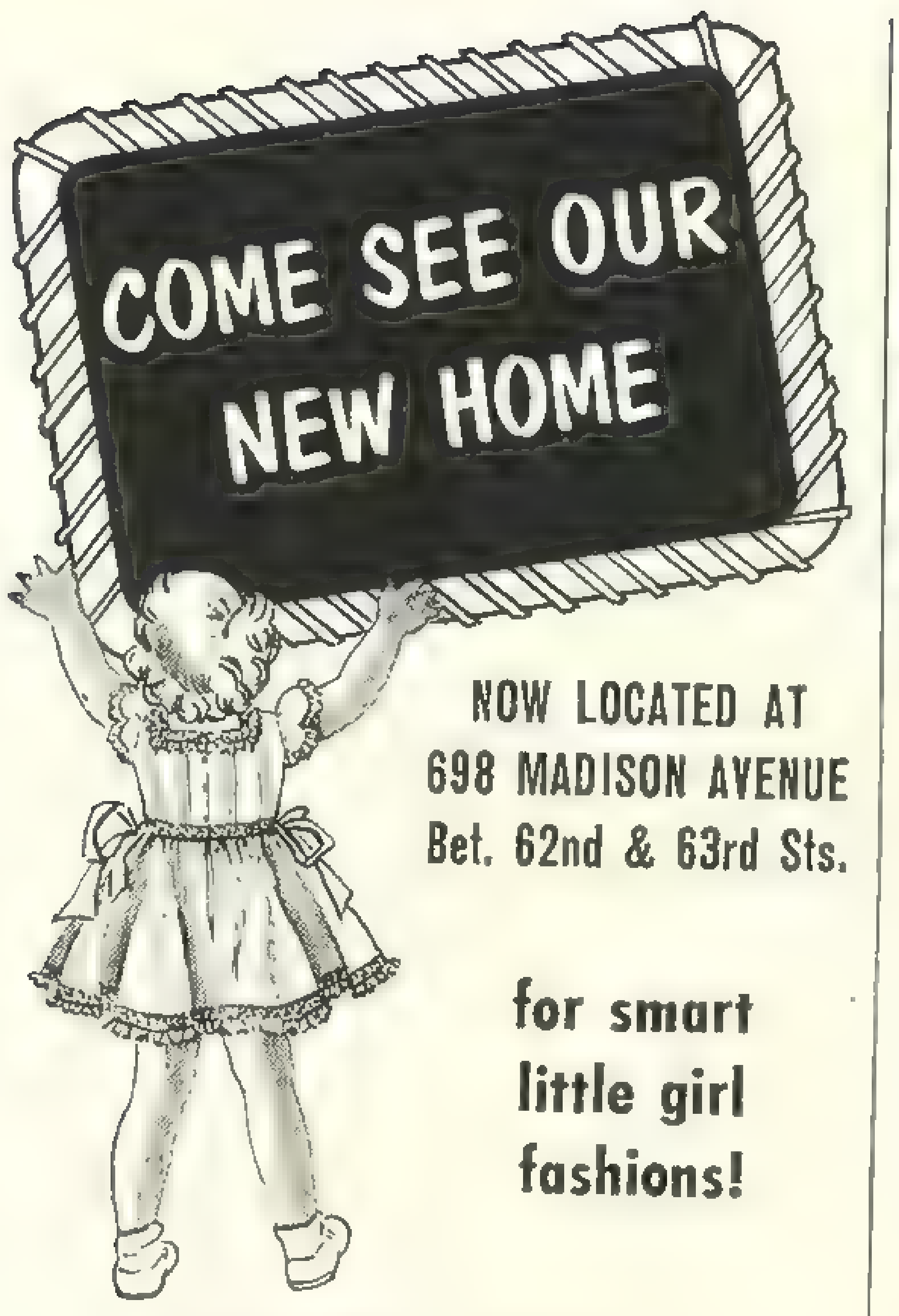

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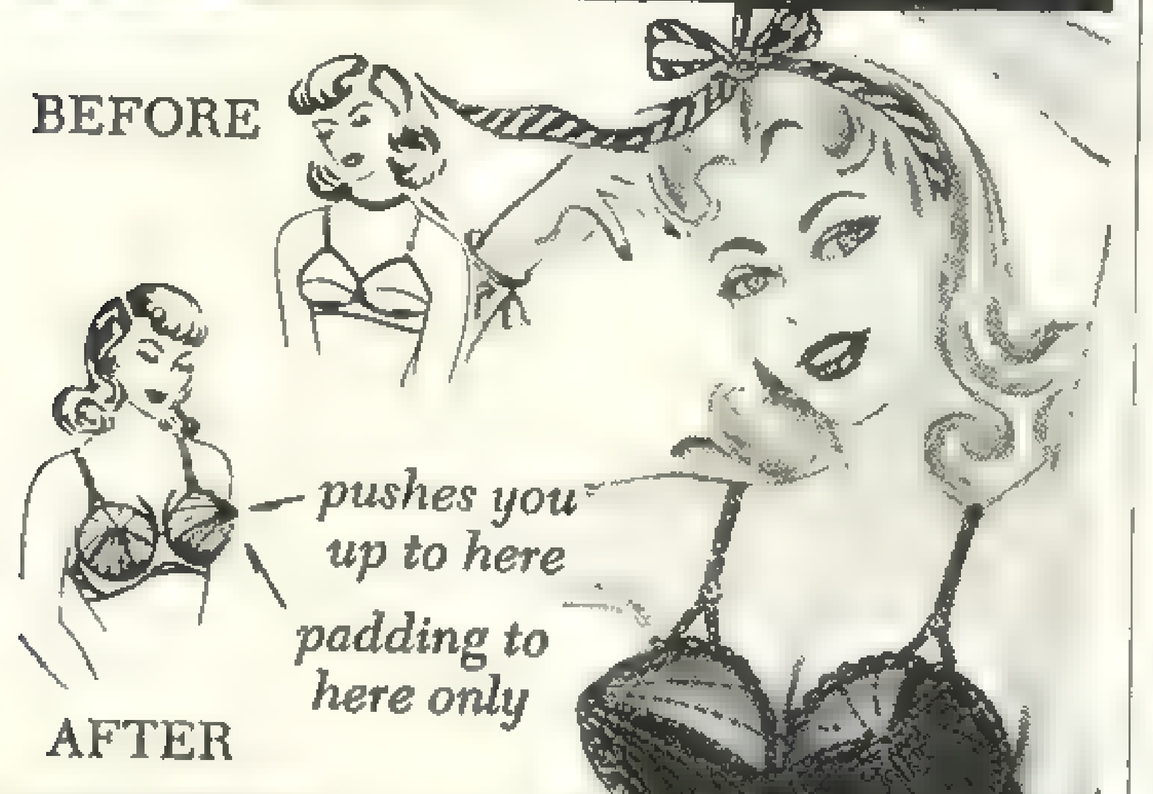

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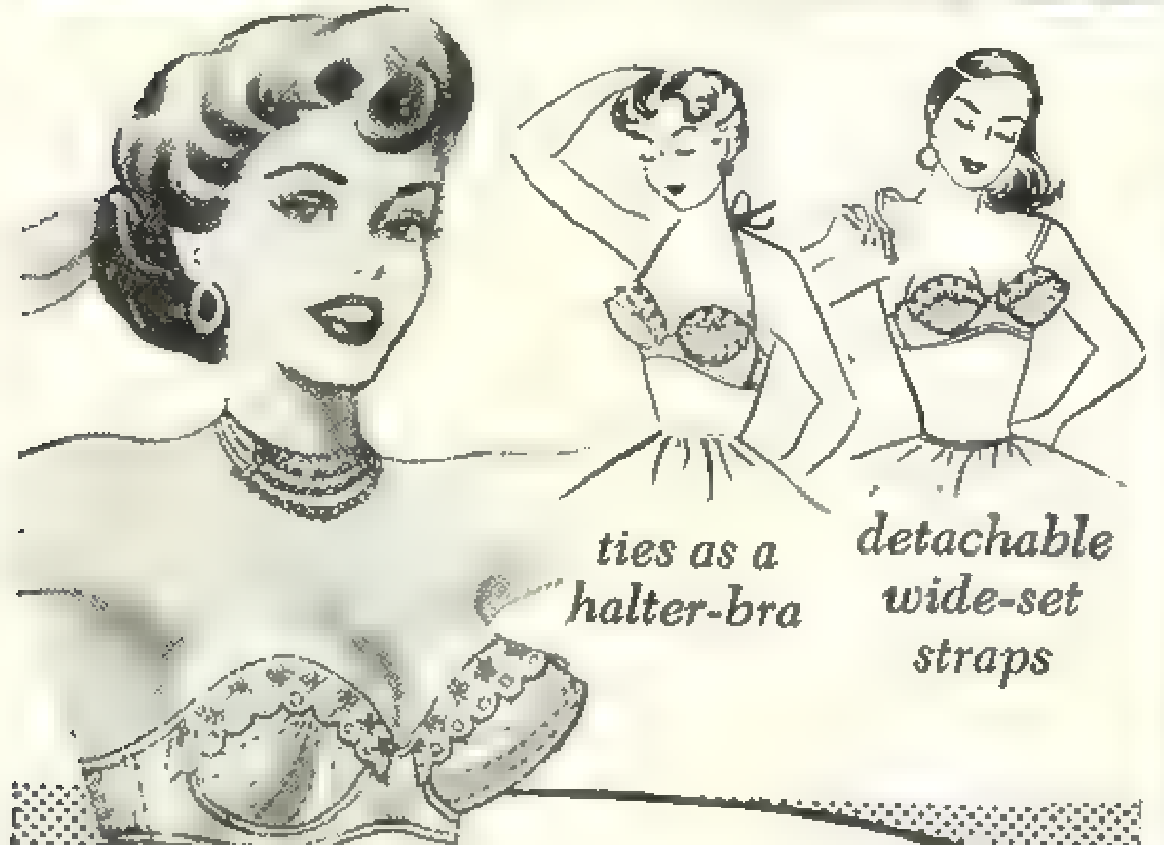

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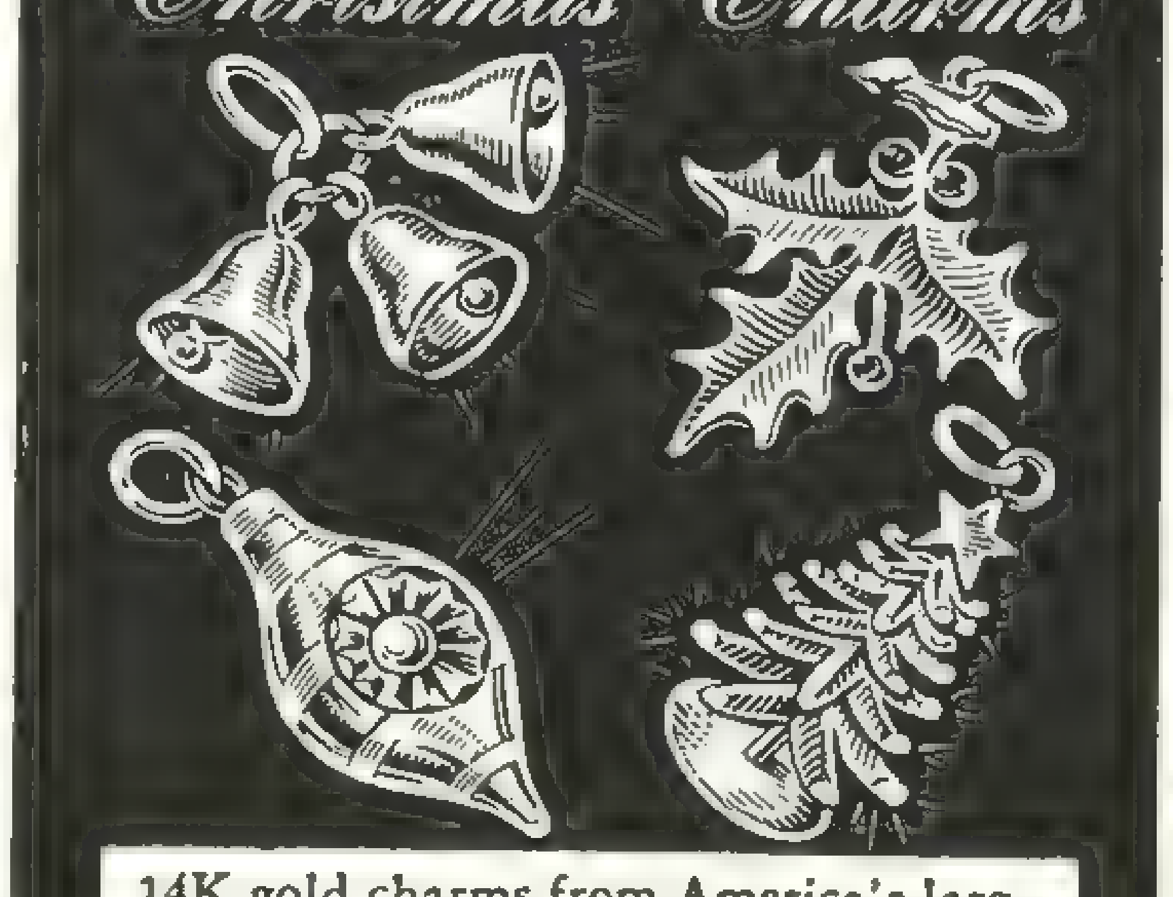

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LEATHER STUDY. Do's and don'ts for the care of leather, put out by specialists in the field—and this includes suède. Also: a self-addressed card, sent to the following address, brings back with it a mailing box, for sending leathers for treatment outside the home. Peerless Suède and Leather Cleaners, 3115 West Jefferson Blvd., Los Angeles 18, Calif.

INSTRUCTIONS. A booklet giving clear information for women who have had breast surgery: how to measure for an artificial breast pad. This specialist makes them of air-filled rubber. After the doctor's words, this is the printed word that gives helpful and specific advice. For the booklet, write to: Helen Perl, 104 West 70th Street, New York City 23, N. Y.

HOW TO CHOOSE YOUR PORTRAIT PAINTER. This pamphlet includes some of the works of American portrait painters, together with information on this very special service. The idea is that you can choose the artist whose style seems best able to capture *your* personality—and who meets your budget (there's a wide range of artists and prices). Portraits, Inc., 136 East 57th Street, New York 22, N. Y.

FRESHMAN HANDBOOK. The author of this booklet—Sylvia Putziger—is well-known on college campuses as the authority on blazers: what to look for in colour, cut, trimming, emblem, lining, et cetera. Several styles are shown, with details as to the finer points—all have a good, classic look. Write to Sylvia Putziger, 140 West 57th Street, New York 19, N. Y.

FIRST READER ON TITANIA. Everything the beginner needs to know about Titania, the mineral that's a handsome jewel. Brochures, pamphlets, and illustrations covering mounted rings, sizes, cuts, carat sizes—ring-size chart; and the general philosophy of man-made star sapphires and star rubies. Regent Lapidary Co., 511 East 12th St., New York 9, N. Y.

FASHION NOTEBOOK. A collection of neat loose-leaf photographs on the subject of sportswear. Delicious lamb's-wool and Shetland sweaters, tennis dresses, tailored shirts, skirts, silver jewellery. All this is nicely edited, photographed; as precisely and clearly annotated as a fashion editor's notebook. Rihbany, 370 Commonwealth Ave., Boston 15, Mass.

A SHORT HISTORY OF THE MACAROON. All about one of Atlantic City's Boardwalk specialties: the macaroon—how to box it, mail it (cartons? metal caddies?). This treatise also touches on matters of fruits, nuts, other Boardwalk candy (Salt Water Taffy); a mailing chart, showing what postage for 0 miles to 1800). A. L. Roth Macaroon Bake Shop, 2627 Boardwalk, Atlantic City, N. J.

A GATHERING FOR THE CLANS. For the Scotch-minded: a catalogue of imported Scottish items—Clan travelling robes, tartan ties, Balmoral and Glengarry's tam-o'shanters, sporrans, jewellery with thistle, Cairngorm, stag heads, Celtic brooches, a list of clan names with their heraldic door knockers. Scottish Products, Inc., 24 East 60th St., New York 22.

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NEW VIEW OF SEPARATES. And an attractively prepared view it is—a brochure on antique buff paper, done in the horse-and-buggy style. Inside are full-page photographs, like window displays, of separates and sportswear: striped shirts, blazers, cashmere sweaters, camel's hair coats, sandals, skirts. The Separate Shop, Sherwood Square, Westport, Conn.

SHOPPER'S BAEDEKER. Everything listed in this little booklet will arrive directly from its country of origin: cashmeres and Sheffield steel from England, watches from Switzerland, masks from Africa; appropriate treasures from Italy, Holland, Siam—and points everywhere. Duty payable to postman is listed, in addition to price. Seven Seas Import Guild, 1717 Westwood Blvd., Los Angeles 24, Calif.

SPORTING WORLD, CONFIDENTIAL. A catalogue in which a man might lose himself—happily, wistfully—for hours. Golf bags, markers, golf umbrellas, jackets, gadgets for washing golf balls and marking them; scorekeepers, tool sets, radios, camera cases, table lighters with sporting theme. Write to the Sheldon Sporting Goods Company, 270 Lafayette Street, New York 12, N. Y.

TERRY CLOTHING. Most good things are eventually translated into terry cloth—as witness this pamphlet. Striped middy shirts, kimono short wrappers, boxy parkas, dusters, dresses, shorts, pedal pushers—and of course, luxurious long robes. Illustrated to show the fresh colours, the embroidery on some! The Tog Shop, 121 Jackson Street, Americus, Georgia.

GIANT CATALOGUE, JUNIOR EDITION. This one's like the two big *big* ones—only not quite so vast. What you get is a department store with pages instead of floors. Shop Hound liked particularly: the tapered zebra slacks in pinwale corduroy; all sorts of Orlon sweaters. Worth browsing in: the lingerie and corset departments. Wilco Fashions, Rockville Centre, N. Y.

INVITATION TO CHRISTMAS. The handsome holiday catalogue of Woodward & Lothrop, with a Christmas Tree Ball cover—and lots of glossy pages, in colour, inside. The various categories are indexed . . . and crowded with ideas instead of shoppers! Toys, stationery, china . . . things for babies—and men. Write to Woodward & Lothrop, Washington 13, D.C.

AND:

35¢ CHARGE FOR THIS READING: A 64-page catalogue of famous, famous makers: Ronson lighters, Oneida Silverplate, Swing-A-Way can openers, Royal typewriters, Gruen watches, Wiss pinking shears, Detecto bathroom scales, Wings luggage, Richelieu pearls, and many others. Write to: Janies, 1865 University Place, New York 53, N. Y.

Peppermint striped Nightshirt

. . . delightful way to say Merry Christmas to someone young. Sanforized flannelette with bright red tabs at pocket and shirt-tails. Tabby Nightshirt, sizes 32 to 38. 4.95

Matching cap and booties. Set 1.95

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the Christmas Store

Washington 13, D. C.

Add 2% sales tax for delivery in D. C. or Md. Add 35c for delivery and handling charges beyond D. C., Alexandria, Va., the 5 adjacent counties of Va., and the 6 adjacent counties of Md.

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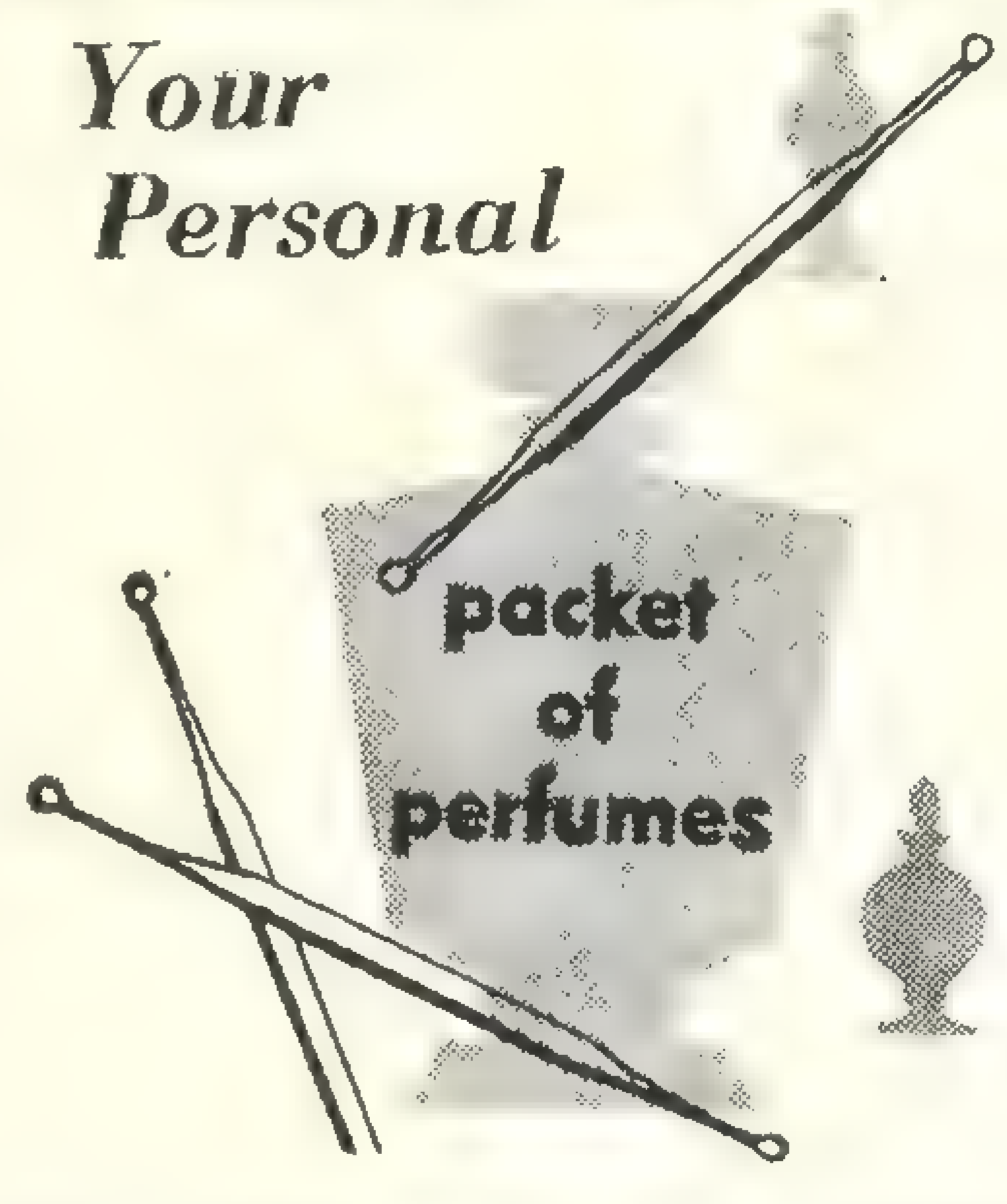

Your Personal

Two vials each of 12 different perfumes (24 in all). Includes *Sortilege, Jealousy, Evening in Paris, Silent Night, My Alibi,* etc. Send $1.00 plus 10c Fed. tax to J. ASTOR, 1650 BROADWAY, Dept. P-476, New York 19, N. Y.

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For yourself . . . for every feminine name on your list! You'll find no smarter gift, none that will be cherished more than these perfect little miniatures. Illustrated ¼ of actual size.

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Top—	Bracelet with three keys	$6.00	$30.00
	Small key earrings to match	3.50	17.50
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	Key earrings to match, not shown		49.00

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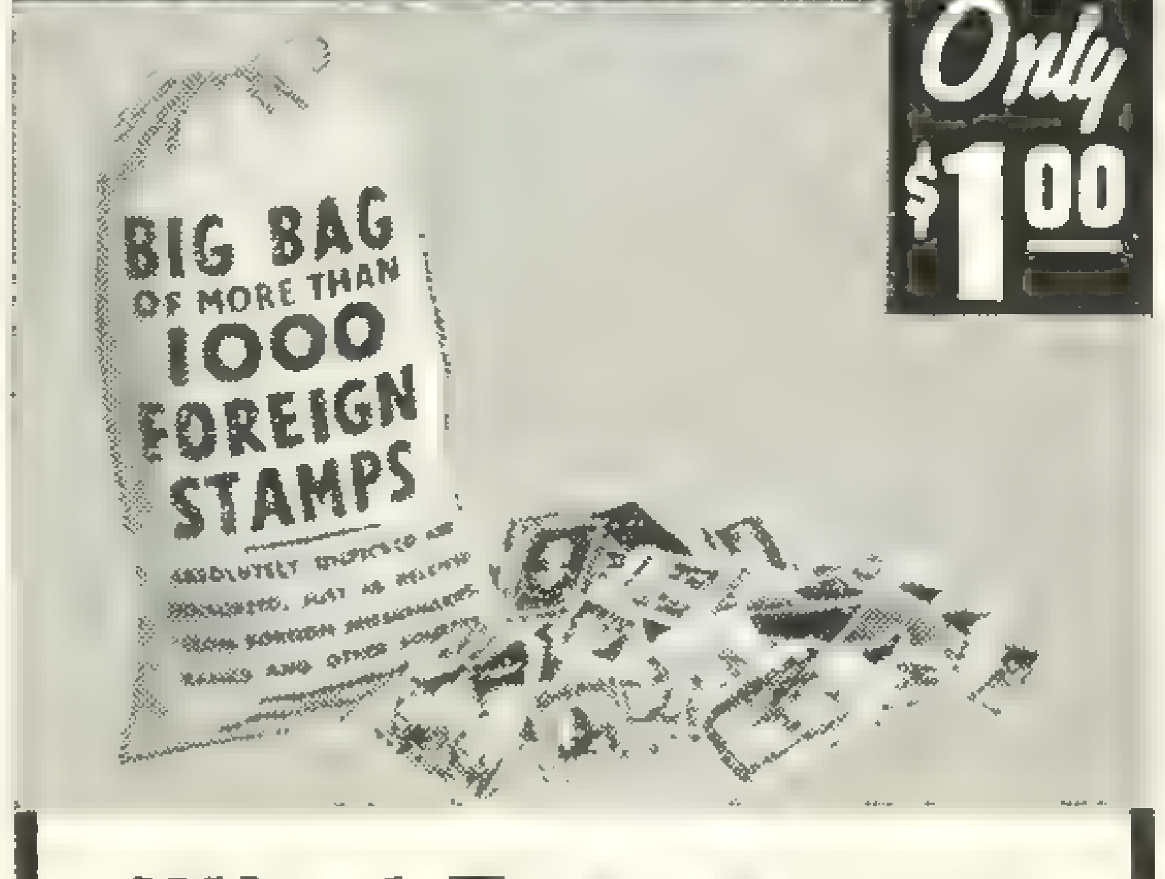

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Exciting treasure hunt! This big cloth bag is jam-packed with more than 1,000 foreign stamps from over 30 countries in Asia, Africa, Europe, Australia, Latin America, etc. Weighed out in bulk, unpicked, unsorted, mostly still on paper, just as received from foreign missionaries, banks, etc. Nobody knows what's inside! But stamps are guaranteed worth $10.00 or more at Standard Catalog prices or your money back. A wonderful way to begin or add to your present collection!

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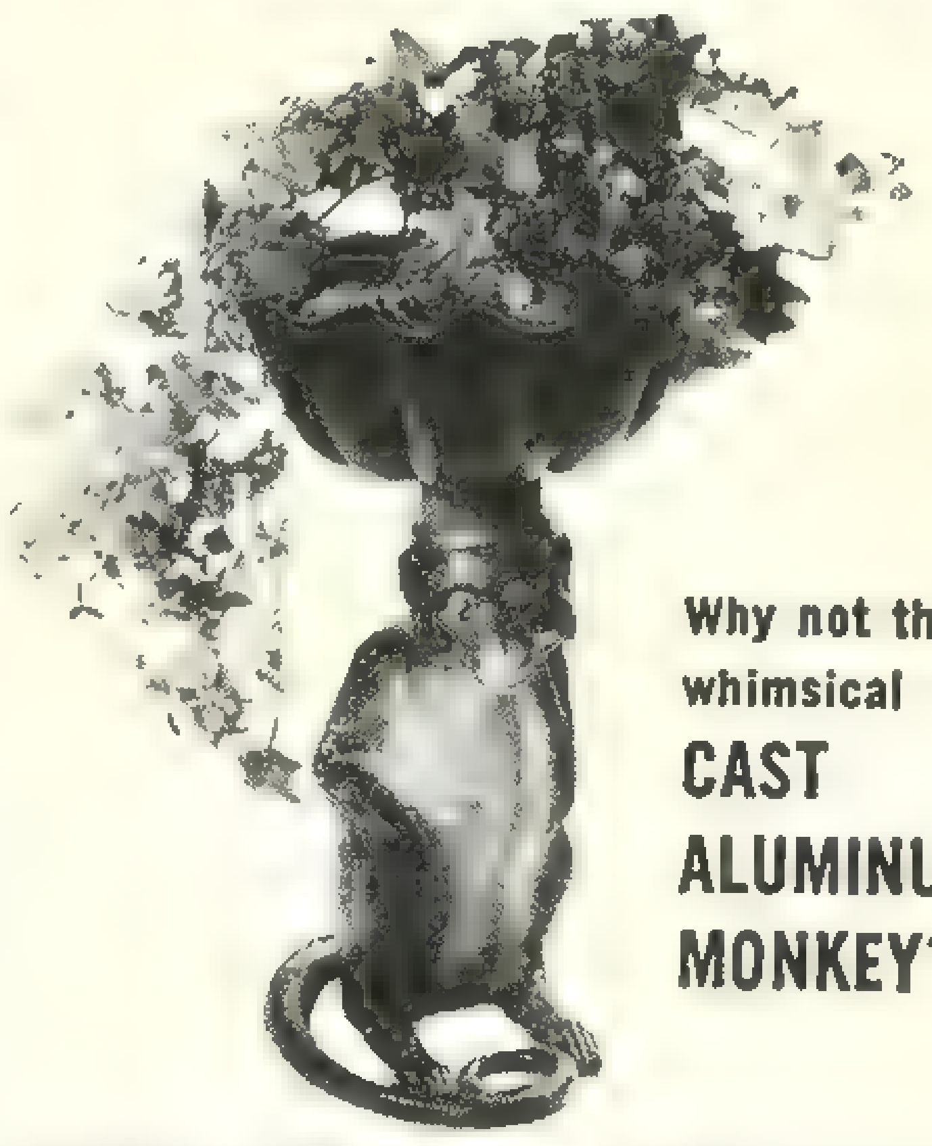

Why not this whimsical CAST ALUMINUM MONKEY?

Painted in natural colors, wearing a red fez and carrying a dark green container for plants, fruits, nuts or what have you. 12" high, 6½" across the top. Sent post paid for $24.50. 3% sales tax for Greater N. Y.

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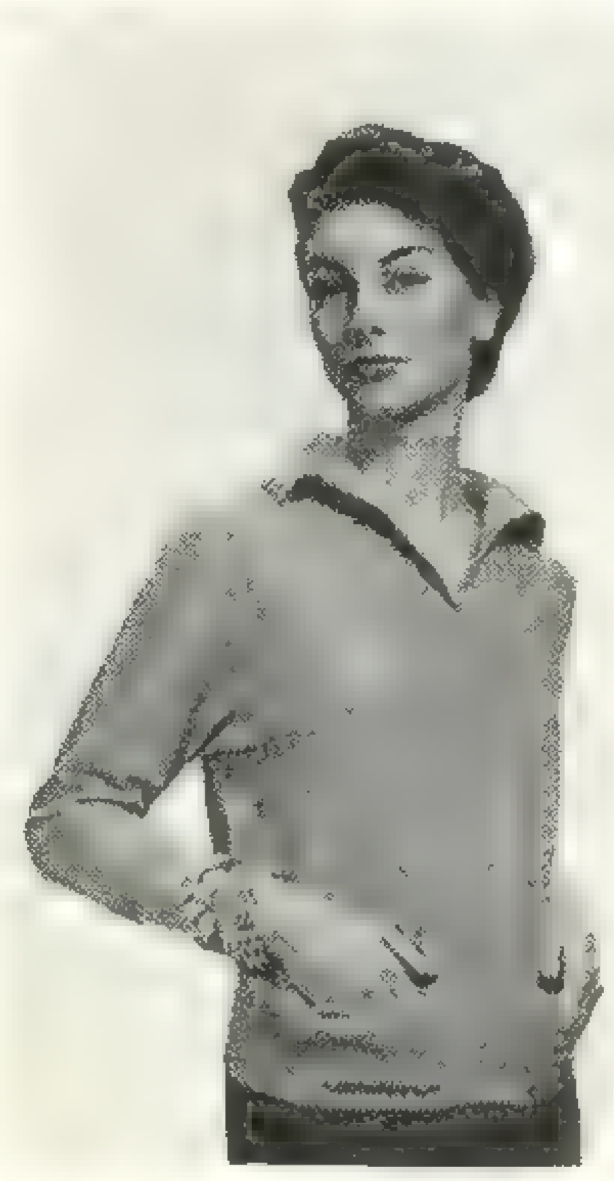
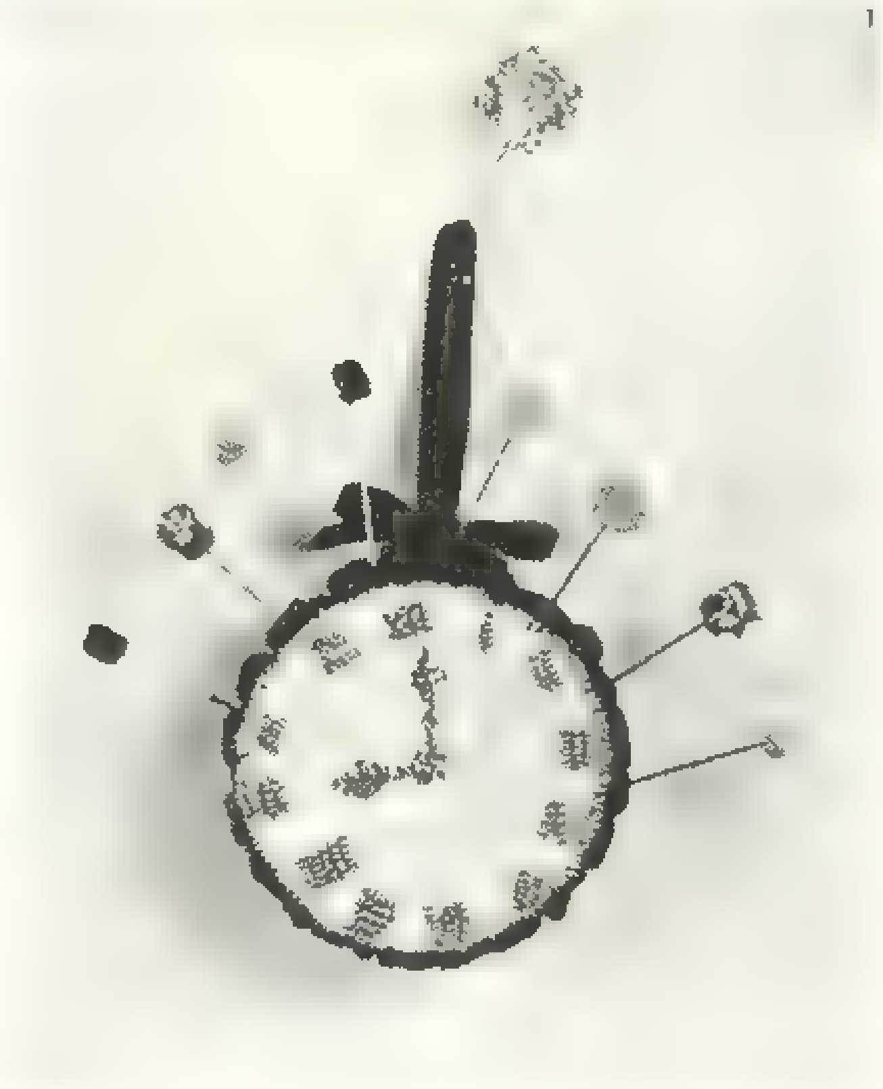
SHOP

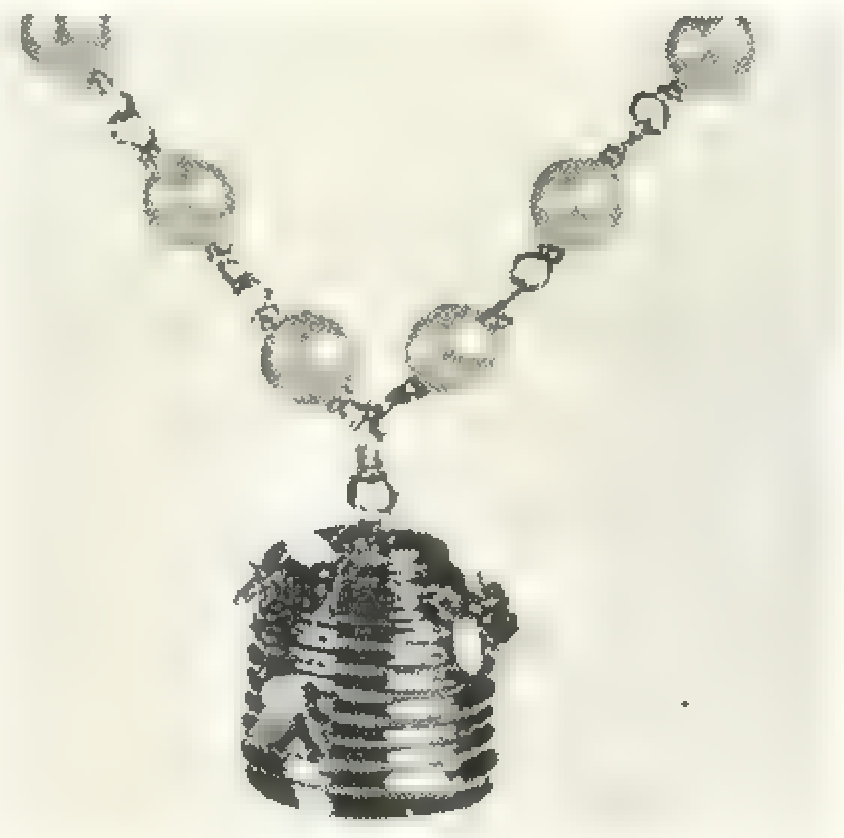


Left: Three good looks here, all important—middy look, shirt look, sweater look. A middy sweater with an open neck shirt collar; low-waisted, two-pocketed; in grey and tangerine stripes; 34 to 40. Made in Israel. $22.95. Elwanda's Fashions, West Third at Fairfax, Los Angeles 36, California.

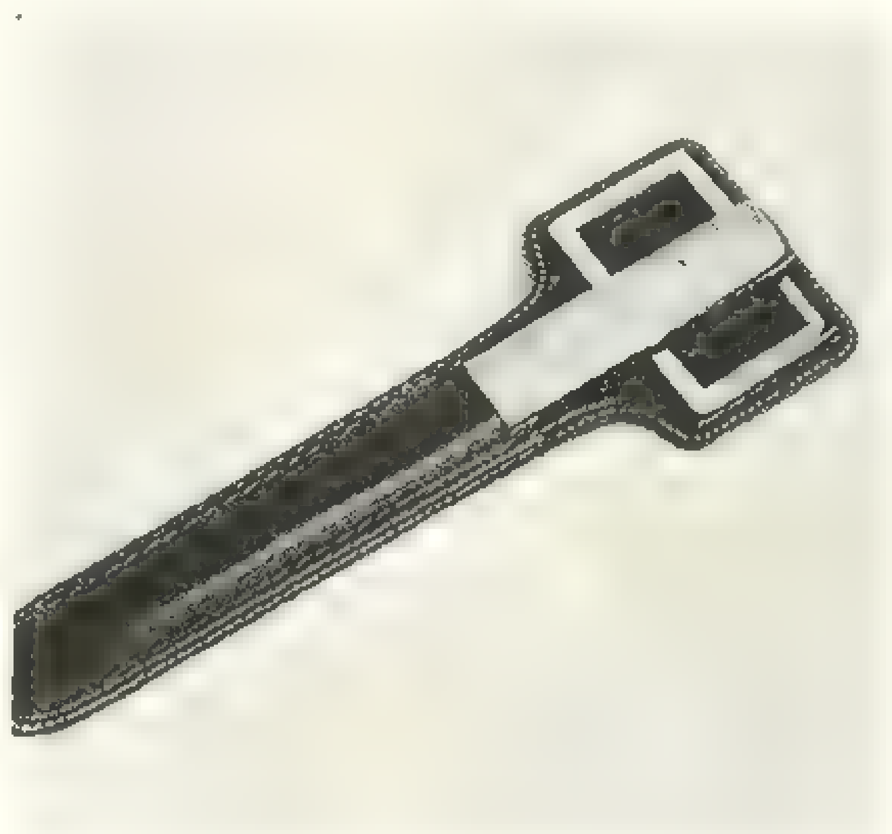
Right: Pinkeeper—a cushion that looks like a clock (the felt face has numerals and hands of gilt beads). In black velvet with white, pink, blue, or green felt face. Nice for beret pins. $10.75. At Helen Liebert, Savoy-Plaza Hotel, New York 22, New York.



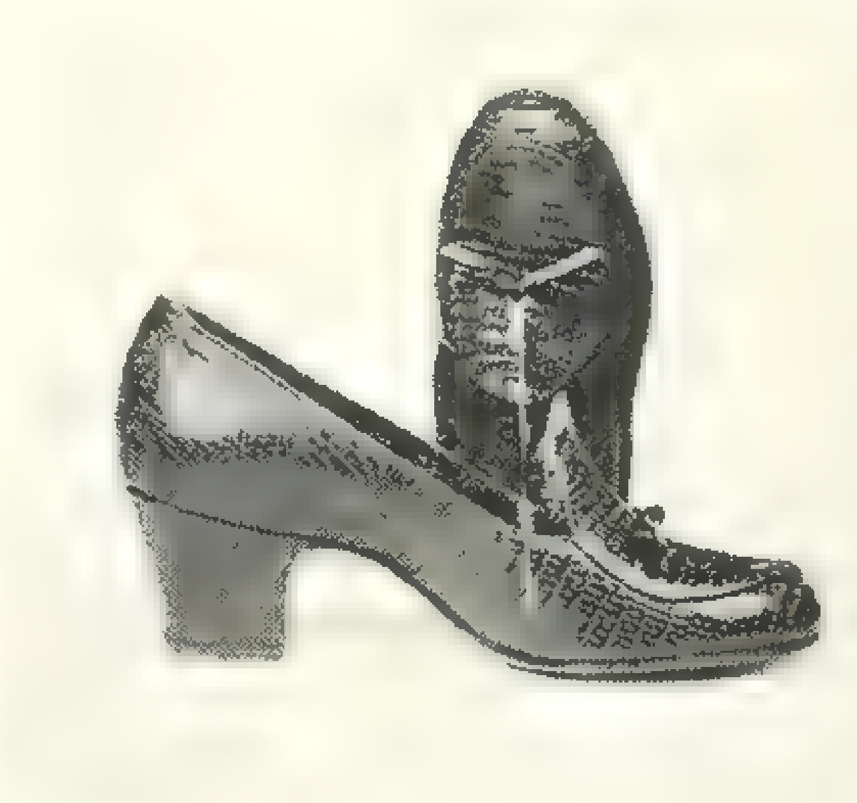
Right: Little bees carrying jewelled pollen (three cultured pearls, two rubies, a sapphire) to their gold hive. All suspended from a cultured pearl and gold bracelet. Hive: 14K gold, $45; bracelet, $40, including tax, postpaid. Gotham Gifts, 15 W. 47th Street, New York 19, New York.



Right: For cutting on the line: this leather case holds a pair of scissors with large square handles and a ruler letter opener. The implements are in fine German steel; the case comes in brown, red, or green. $15.95 inc. tax, ppd. Bournefield-Strong, 660 5th Ave., New York 19, N. Y.



Right: The "trotteur" shoe, a strong shoe for walking, strong on workmanship. Handlasted in lizard, it comes in black, brown, red, or grey. $24.95. The same handsome shoe in calfskin; same colours with blue in lieu of grey. $18.95. Mayfair Ltd., 526 Madison Avenue, New York 22. Add 35c for postage.



HOUND

. . . Christmas list in hand

Left: Sable, in a pale golden shade, made into a cape to wear with the new elongated slim silhouette. The price? good Christmas reading: $895 including tax. At J. Diamond, 32 East 57th Street, New York 22.

Right: Up to the ears in Christmas glitter—and a very special glitter this is. These shining earrings are little reflectors of light—round, curvy—a brilliant way to light up the new matte fabrics. Price—nice: $3.50 inc. tax, ppd. Fit-zer Jewelry, 110 E. 59th St., N. Y.

Left: For Christmas treasure and New Year travels: a Chinese brocade jewel chest whose inner tray folds up into a miniature of itself; here, shown closed. Both are lined in satin. $15 ppd. Gunn & Latchford, 323 Fifth Ave., New York 16.

Left: Japanese cannisters; tin-lined, covered in heavy lacquered paper with pretty geometric designs. A handsome Christmas gift for the house, a handsome way to store tea, spices, candies. Lids fit snugly. The price for a nesting set of two, $4.50, plus 35c postage. The Silo, Morris Plains, New Jersey.

MIEHLMANN

Left: White sheet, white pillowcase—and, in any colour of your choosing, a flowery monogram of Beauvais embroidery. Both in fine percale with hemstitched hems. Single sheet $12.75; double, $14.50; extra wide, $22.50. The case, $6.50. (Prices include monograms.) State colour for monogram. Grande Maison de Blanc, 745 5th Ave., New York 22.

Sale Priced

Our French Satchel

. . . available in cobra or lizard. Never before such styling, such quality at this low price. Imagine — a fashionable handbag at a price only slightly higher than the manufacturer's cost. Completely leather lined with a leather change purse. Measures 8½ x 4 x 5½". Black, brown, navy, red, green, grey or natural.

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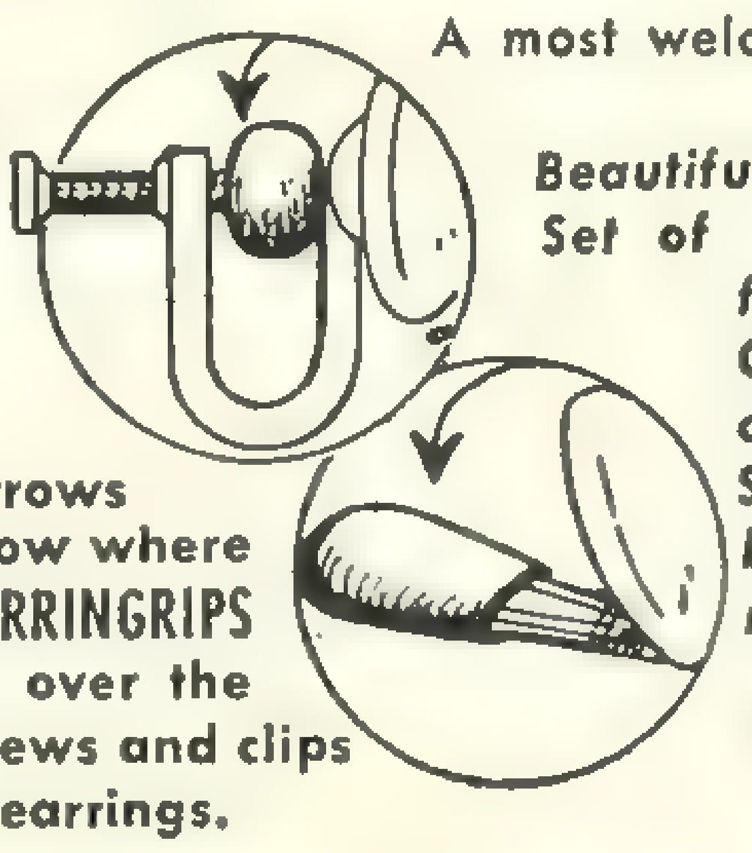

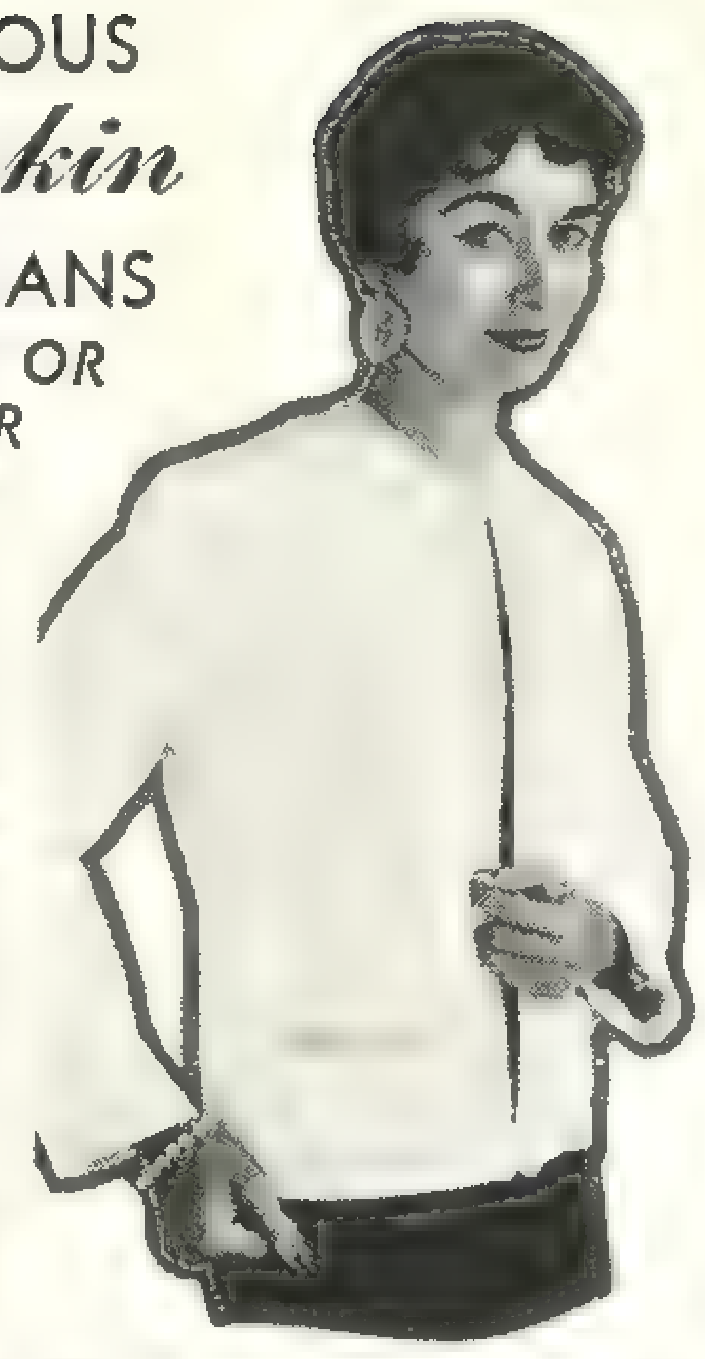

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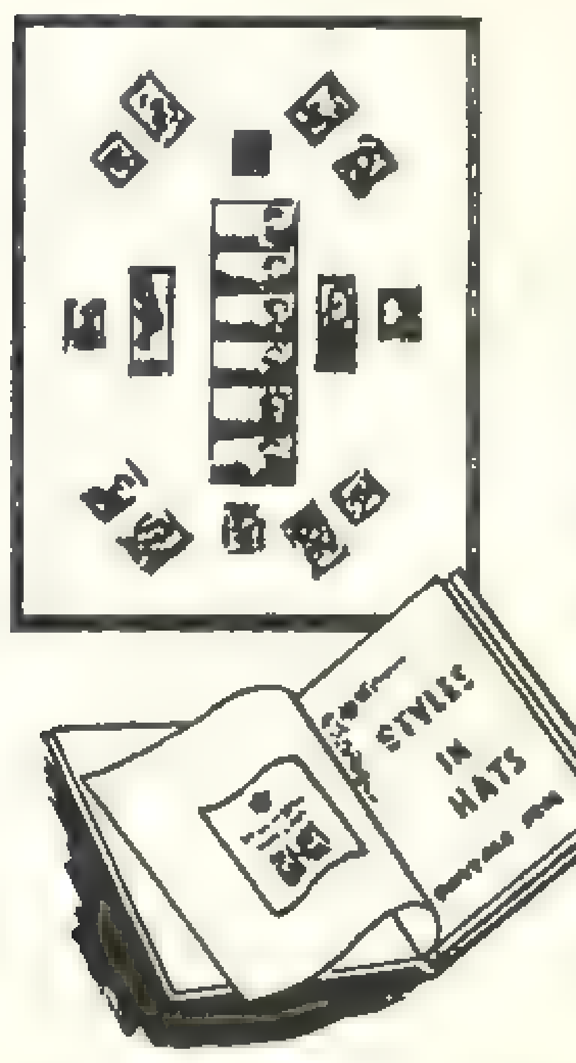

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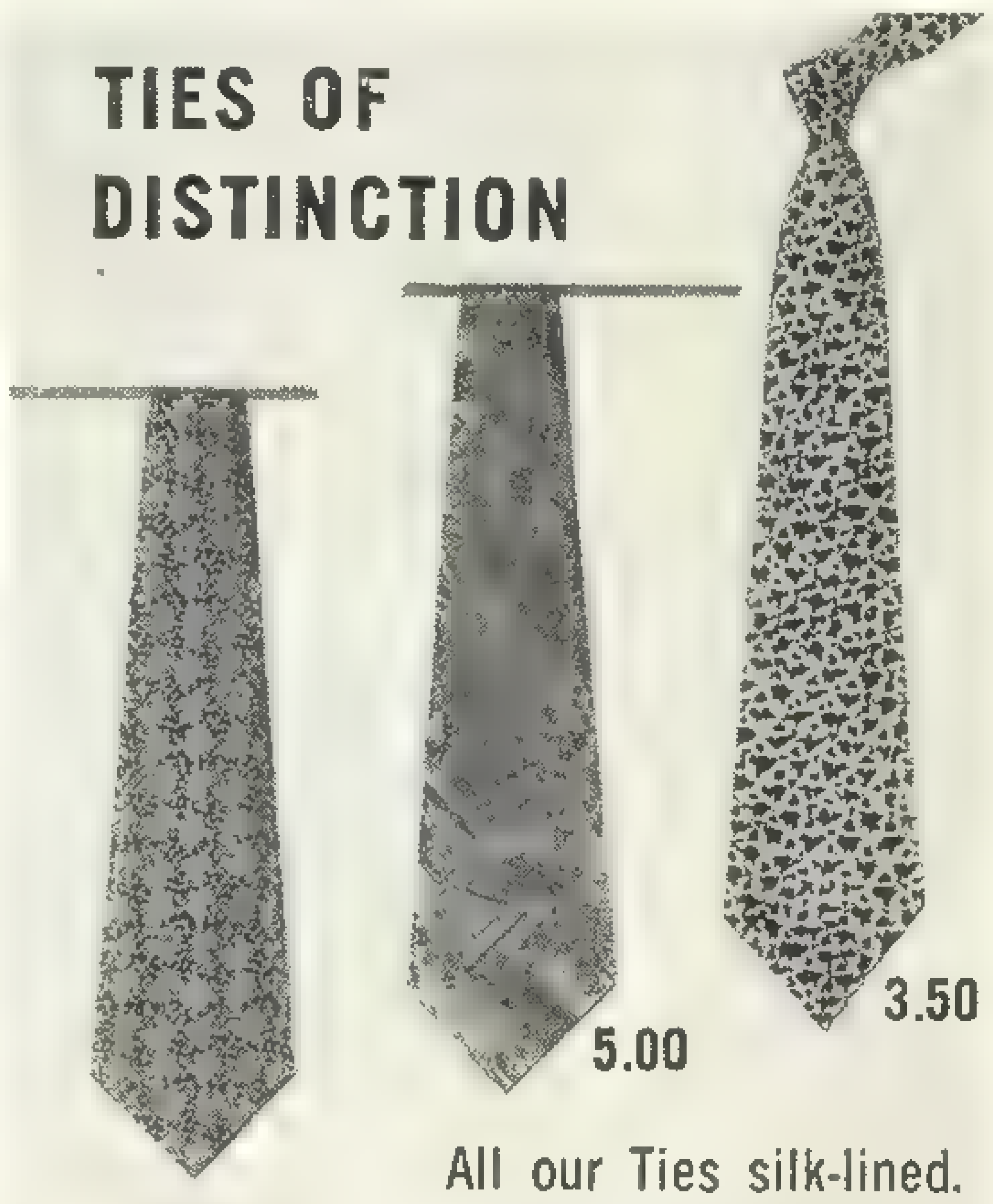

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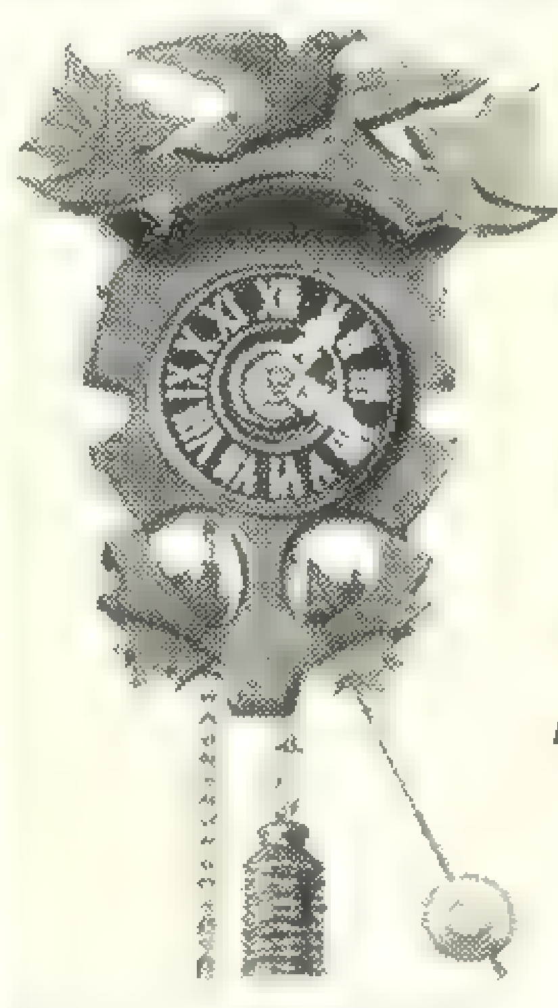

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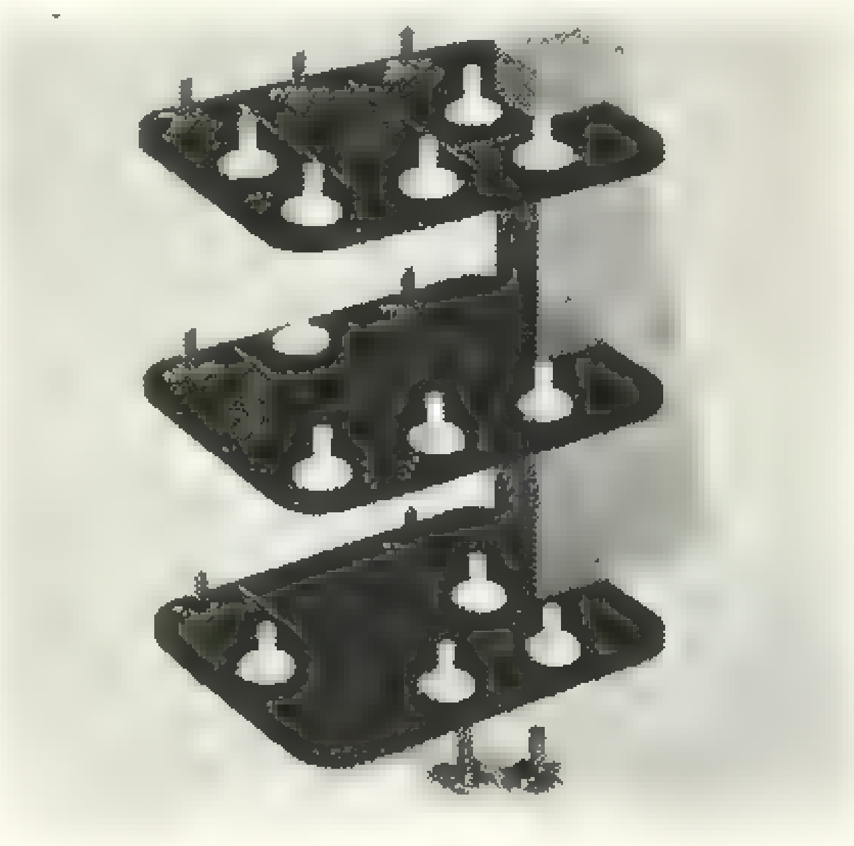
SHOP

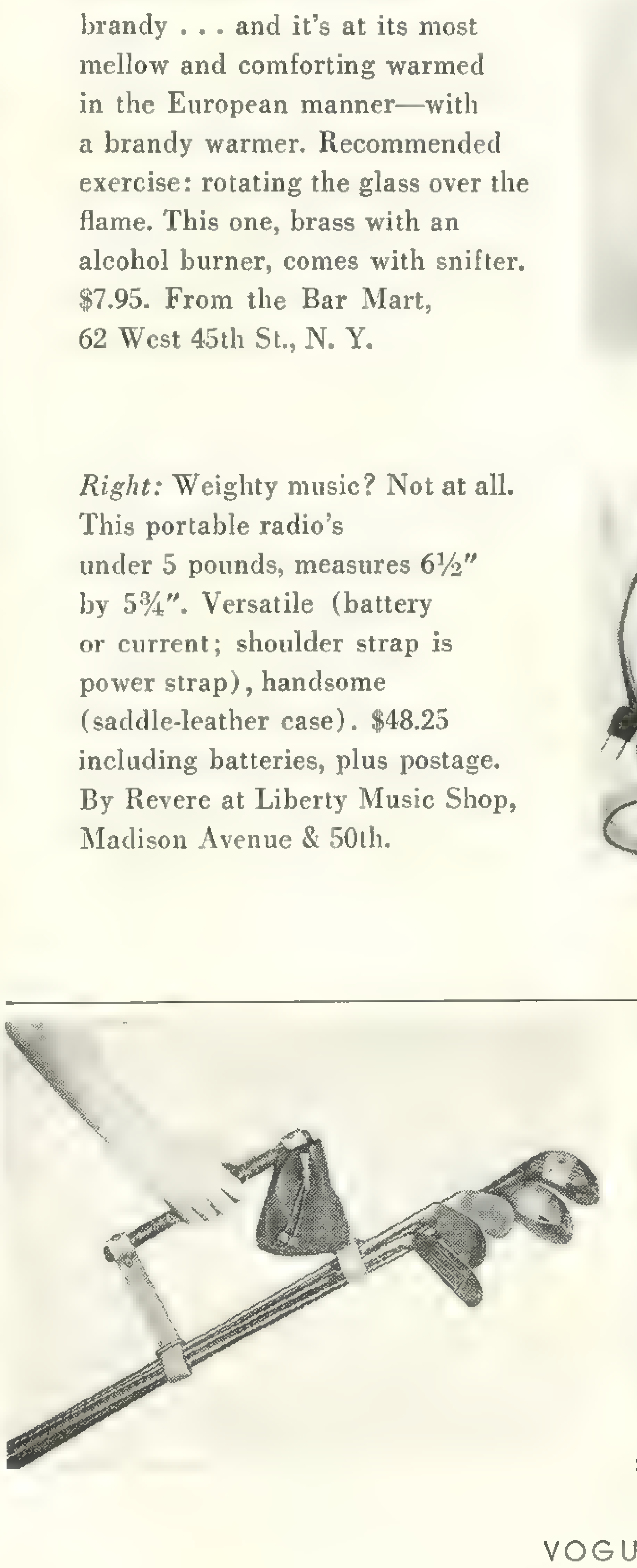
Right: For one of Shop Hound's more vigorous friends . . . *and* his master: a chrome chain lead (chew-proof); leather handle in red, blue, or green (easy on the hand that feeds him). $2.50 postpaid. From John & Lynn's, 145 58th Street, Brooklyn, N.Y.

Right: New in 3-D—Tic-Tac-Toe. An old classic, made far more exciting, complex, challenging. The trend here is diagonally through the three floors; straight; across; up and down. Price for this skyscraper: $1.95. From Camalier & Buckley, 1141 Connecticut Ave., N. W., Washington, D. C.



Right: After dinner, comes brandy . . . and it's at its most mellow and comforting warmed in the European manner—with a brandy warmer. Recommended exercise: rotating the glass over the flame. This one, brass with an alcohol burner, comes with snifter. $7.95. From the Bar Mart, 62 West 45th St., N. Y.

Right: Weighty music? Not at all. This portable radio's under 5 pounds, measures 6½" by 5¾". Versatile (battery or current; shoulder strap is power strap), handsome (saddle-leather case). $48.25 including batteries, plus postage. By Revere at Liberty Music Shop, Madison Avenue & 50th.



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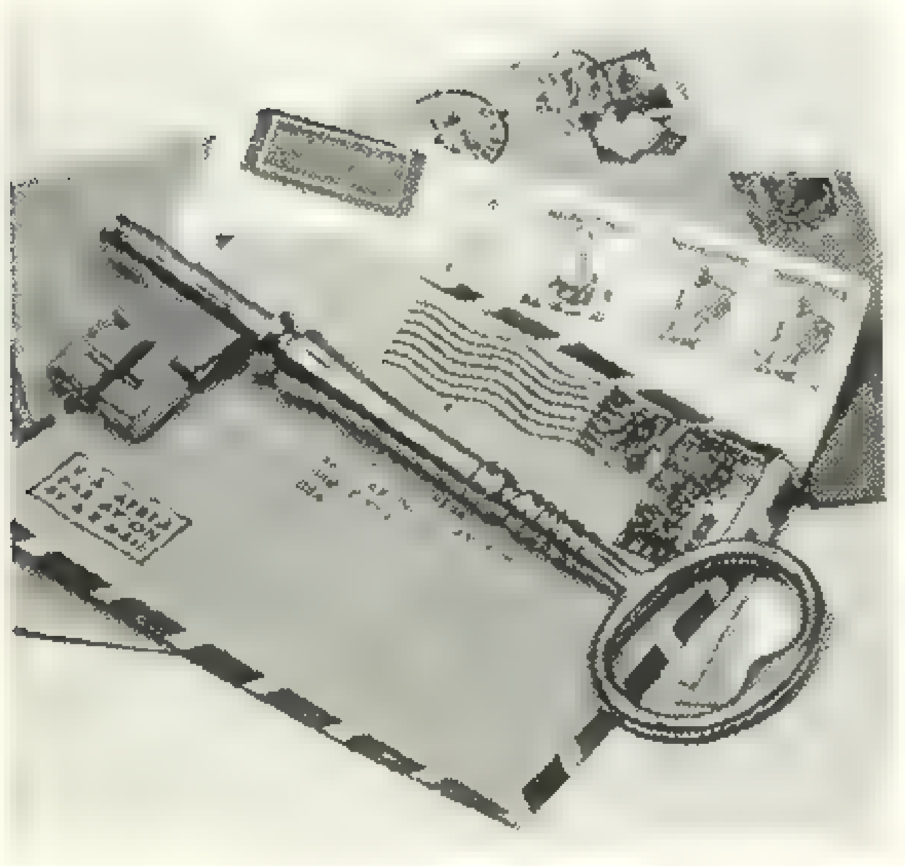
DEL-MEL CO., Dept. V
237 Huguenot St., New Rochelle, N. Y.

HOUND

. . . Christmas list in hand

Left: For the man (or woman) who has everything—except patience while the films are developed: a compact, new Polaroid camera, with its own built-in picture developer, in a kit with flash gun, exposure meter, close-up lens, et cetera. Cowhide case. $131.70, plus postage. Bloomingdale's, New York.



Left: Key to wind-swept desks—a brass paperweight, copy of the key at the Governor's Palace in Williamsburg. It's 7¾" long—proper weight and length to subdue business envelopes and papers. $3.95 postpaid. From Decorators Choice, 23 Cherry St., New Canaan, Conn.

Left: Now it's folded—but snap, it's a suitcase (18" x 13" x 6"). Waterproof tartan; a fine way to travel *and* to store luggage. $15.75 plus tax and postage. From Meyers, Inc., 1521 Locust Street, Philadelphia 2, Pennsylvania.

MIEHLMANN

Left: Non-edible—but very functional—mushroom. The stem holds cigarettes; the lid reverses and turns into an ash tray. This talented mushroom comes from Austria; it's highly polished brass with a mat black dome, bright brass discs. $4.75 ppd.; from Nancy Norman, 57-Z Chadwick St., Boston, Mass.

Engaging . . .

. . . these delightful, fanciful faces of a king, a queen, and a joker. As pins, cuff links or earclips, they're provocative and original gifts you'll want for your Christmas list or card party. They're heavily gold-plated and have a royal antique finish. Without their collars, kings and jokers are cuff links, and the queens are earclips. Pins approximate size 1⅝", earrings and cuff links 1". *Satisfaction Guaranteed.* Can't be bought anywhere else. Pins **$2.98** each. Cuff links and earclips **$2.98** pair.

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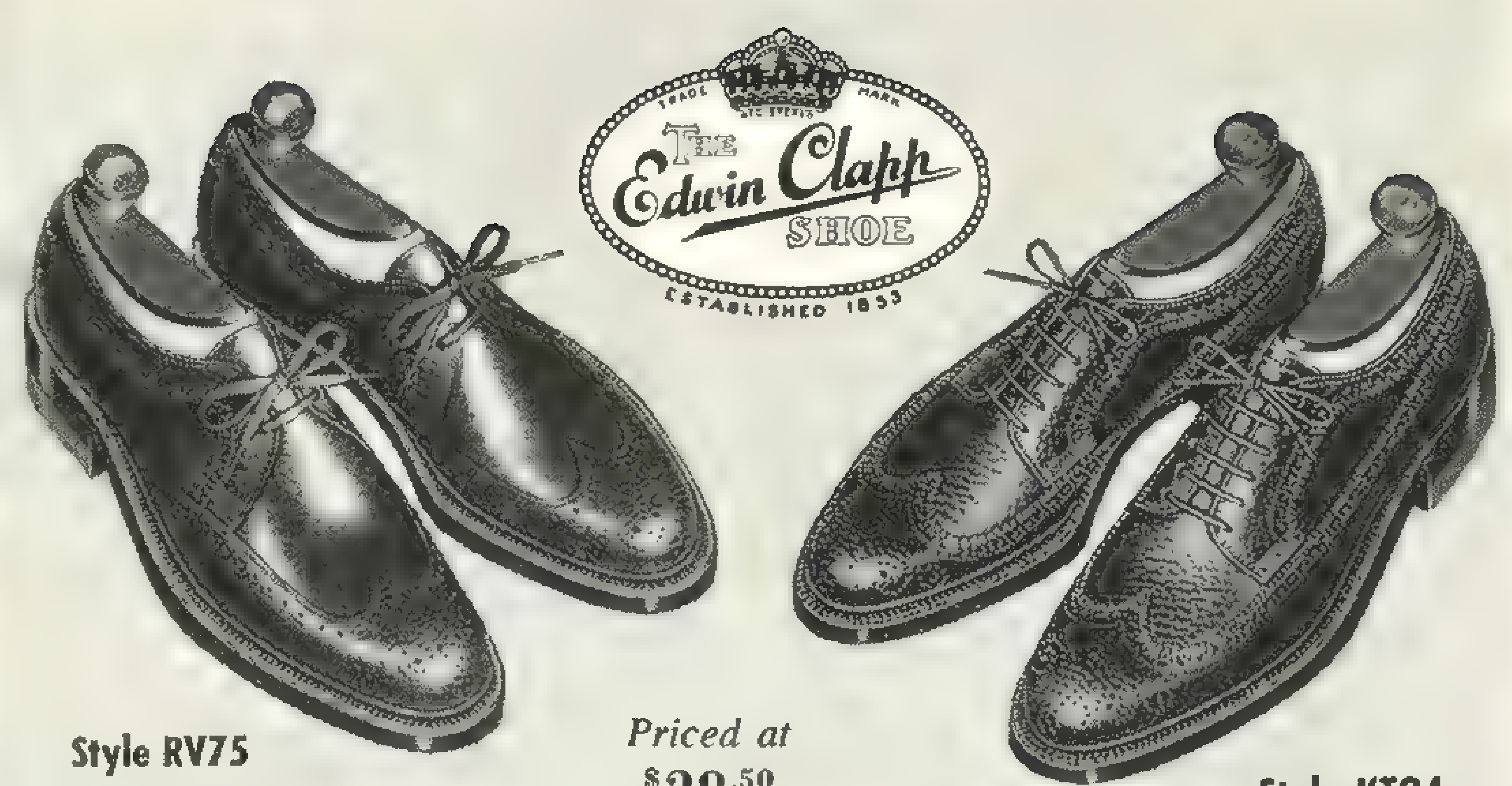

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small, medium, large, extra large

add 25¢ for mailing—no C.O.D.'s please

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X-3

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These Giant-size (4¼ x 3¼") book matches will be the most admired and useful greeting cards you've ever given. The style X5 covers are red; style X3 green. Your name may be imprinted in either gold, silver, or white. Each order includes Post Office approved envelopes. $3.50 for 25, $6.00 for 50, $10.00 for 100. *Postpaid—No C.O.D.'s.*

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PERSONALIZED
Golf Club Covers

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FREE
Set of gold plated golf tees with each order

HIS NAME
in 24 K gold

He'll be the envy of the course with these smart genuine horsehide, flannel lined wood head covers. With contrasting leather numbers. Rawhide thong clips onto bag. 11-letter name max.

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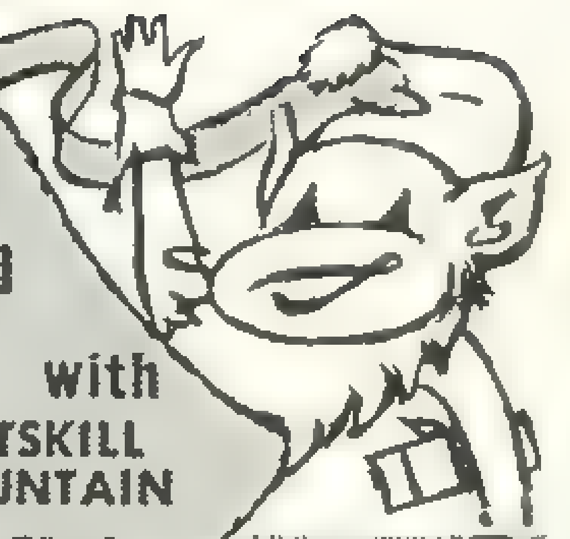

Delicious Gifting and FEASTING with FORST CATSKILL MOUNTAIN *Smoked* DELICACIES

"Invite" palate-teasing Forst Delicacies to grace your family feasts — bestow them as luxurious gifts!

FORST CATSKILL MOUNTAIN *Smoked* TURKEY

Choice, young birds — cured in rare, zesty spices, slowly smoked over fragrant applewood. Whole smoked turkeys from 8 to 20 lbs., net wt. Price $1.70 per pound. All ready to slice and serve.

FORST CATSKILL MOUNTAIN *Smoked* HAM

Lusciously toothsome, full-flavored, each Forst ham is sugar-cured and smoked Southern style over hickory embers. Net wt. from 10 to 16 lbs. Price $1.50 per lb. Ready to serve.

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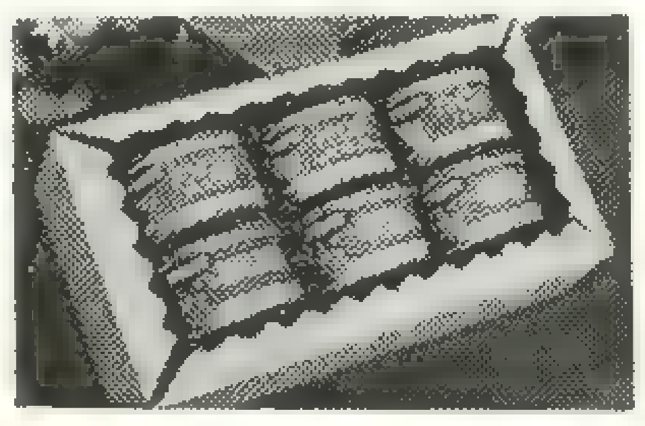

Give six treats for the price of one. Contains six family size cans—one each of Forst's famous smoked turkey delicacies — generous slices, all-purpose Handi-cut and smooth pate. Also one each of Forst's finger-size sausages—franks, smoked pork and exclusive smoked turkey sausages. ALL for ONLY $6.50.

Mail us your list today . . . Solve all your feasting and gifting problems the easy, Forst way. All beautifully wrapped, shipped prepaid anywhere in Continental U.S.

Be sure to send, also, for your FREE copy of the magnificent new Forst Catalog . . . bursting with holiday entertaining tips.

THE FORSTS
Route 365, Kingston, N.Y.

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I enclose Gift list and Check for $..............
Please ship the Forst Smoked Delicacies checked below, delivery charges prepaid.

........Smoked Turkeys (8 to 20 lbs.). $1.70 lb.
........Smoked Hams (10 to 16 lbs.)....$1.50 lb.
........Pak-O-Six $6.50

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Old Fashioned

CHEWY ALMOND MACAROONS

Mmmm . . . Just crunch through the crispy thin coating, get a mouthwatering taste of that rich chewy almond center—and you'll know you've hit the high spot of anyone's visit to Atlantic City! Munch them with ice cold milk, ice cream, coffee. They're delicious every way! A flavorsome party treat . . . a delightfully unusual gift!

Box of 24 (Illustrated) **$1.95,** *ppd.*
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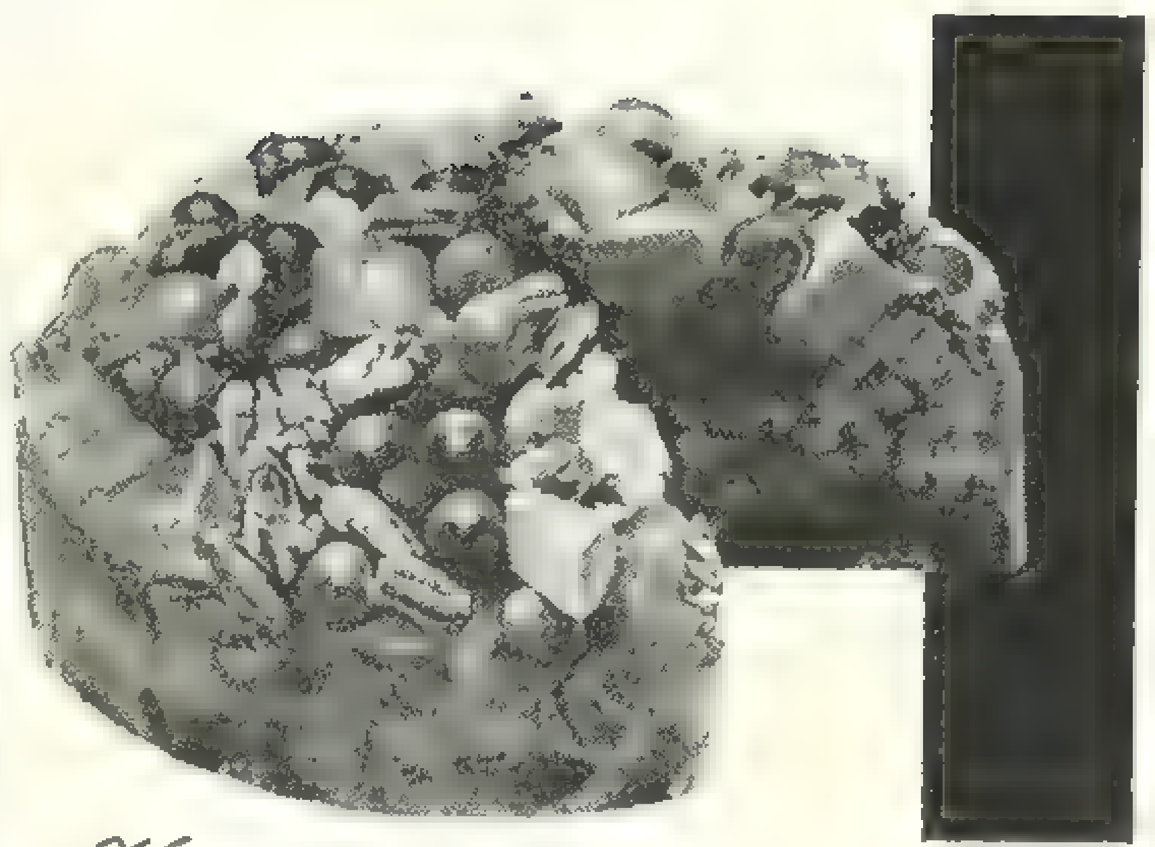

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FROM CALIFORNIA

No other like it in all this world! Imagine, big tender cherries, huge pieces of moist pineapple, whole miniature pears, crunchy nuts — all in a cloud-like batter. No dried fruit in this magical concoction. Wonderful for gifts, great to have on hand for guests. Gift wrapped and shipped *prepaid* anywhere in the U.S. Just give us the address, we do the rest. Gift 11, 1½ lbs. net, $3.35. Gift 12, 2 lbs. net, $4.15. Gift 14, 3 lbs. net, $5.95. Satisfaction guaranteed. **THE MISSION FOLK, 122 E. 33 ST., LOS ANGELES 11, CALIF.**

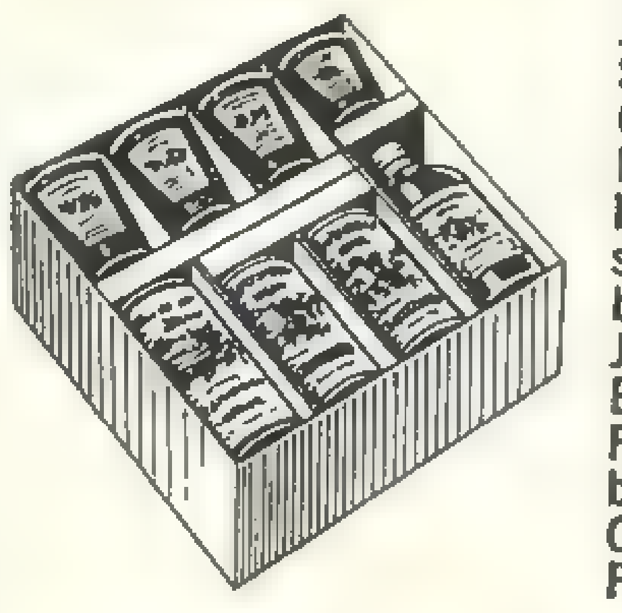
FREE Gift Book—*50 thrilling gift ideas in natural color. Write for a copy. 37 years experience making people happy at Xmas.*

A gift of rare goodness!

CRANBERRY DELICACIES

From Cranguyma Farms, Long Beach, Washington

You must taste to believe the wonderful flavors of fruit blends made with tangy cranberries from the Pacific Northwest! Beautifully boxed jams, jellies, sauces, preserves, pudding and juice. Shipped direct. Send check or money order to Eastern Sales Office, Cranguyma Farms, Box 172, Wynnewood, Pa.



"INDIAN HARVEST" assortment contains Fancy Whole Berry Cranberry Sauce, Jellied Cranberry Sauce, Steamed Cranberry Pudding, Fancy Pure Strawberry-Cranberry Preserves, Pure Raspberry-Cranberry Jam, Fancy Pure Blueberry-Cranberry Preserves, Pure Cranberry Juice, Pure Cranberry Jelly. Price $5.95 delivered.

GIVE 6 LIVE MAINE LOBSTERS $9.92

Tender, sweet lobsters fresh from the ocean, chicken size "one-claw-winners", shipped in free cooking kettle with seaweed, ready to cook. Or 8 two-claw specially selected lobsters for $12.84. 12 lobsters and pck. steamer clams $19.19. 6 TWO POUND GIANT lobsters $14.95. Steamer clams pck. $3.76. Cherrystone clams pck. $9. All f.o.b. Camden, but will prepay express and bill you. Gift Certificate sent if desired and shipment made when recipient requests. Have a shore dinner Xmas or New Year's.

BIG MAINE PHEASANT $14.95 per brace

Wonderful pheasants of the Mongolian breed averaging about 4 lbs. each. "Wild-Raised" for finest flavor. Brace feasts eight. Shipped frozen, oven ready. Postpaid unless air shipment necessary when extra charges will be billed you. Also fine canned foods. Homemade BEACH PLUM JELLY, 6 jars $5.58. Maine CIDER CAKE $2. is rich, white, fruity and tangy. LOBSTER & SALMON STEW 6 20-oz. tins $7.50. CHICKEN LIVERS asst. gravies and sauces 6 20-oz. tins $10.50.

CAP'NS CORNER
Camden 5, Maine

SHOP

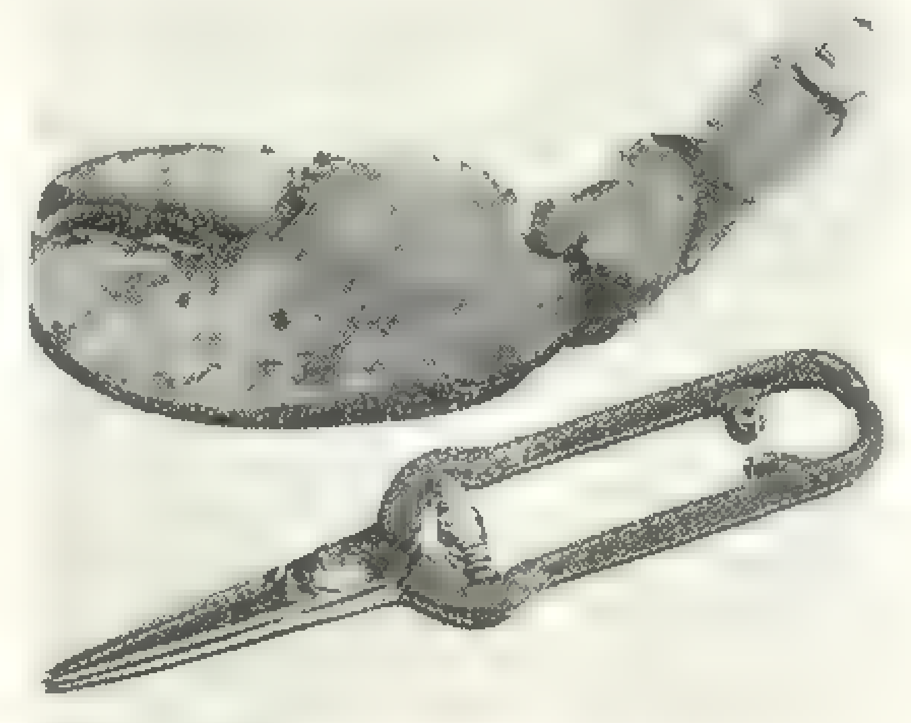
Right: Holiday greetings, with Southern hospitality (good idea for the business-acquaintance category on the Christmas list). Miniature crate packs three jars of Louisiana sweets—16 oz. each of peach, fig, and strawberry preserves. $3.85 ppd. (West of Denver, add 35c.)
Creole Delicacies,
536 Frenchmen St., New Orleans 16.

Right: Permanent herb garden—this little bouquet which arrives in a florist's box. To last for weeks; to keep in the kitchen, handy to the salad bowl—a bouquet of Fennel, Oregano, Marjoram, Thyme, Sage, Savory. $2.50 ppd.
House of Herbs,
Salisbury, Connecticut.

Right: Tannenbaum tea cookies—exactly the flavour and goodness of old-fashioned Christmas—festivity-foods. A half-pound tin has almond marzipan "potatoes"; $1.25. One-pound tin has Nuremberg Lebkuchen—a special tea-size; $1.85. Both ppd.
Hady's, 129 West Third St.,
Los Angeles 13, Calif.

hady's
Lebkuchen
Hady's
Marzipan

Right: Lobster-coping made easy—with these Wiss shears that should have been invented years ago. These cut the shell, open the large claws without shattering the meat. Steel (one blade's serrated); lobster-red handles. $2.95, 25c postage. The Hitching Post, Ridgeland, South Carolina.

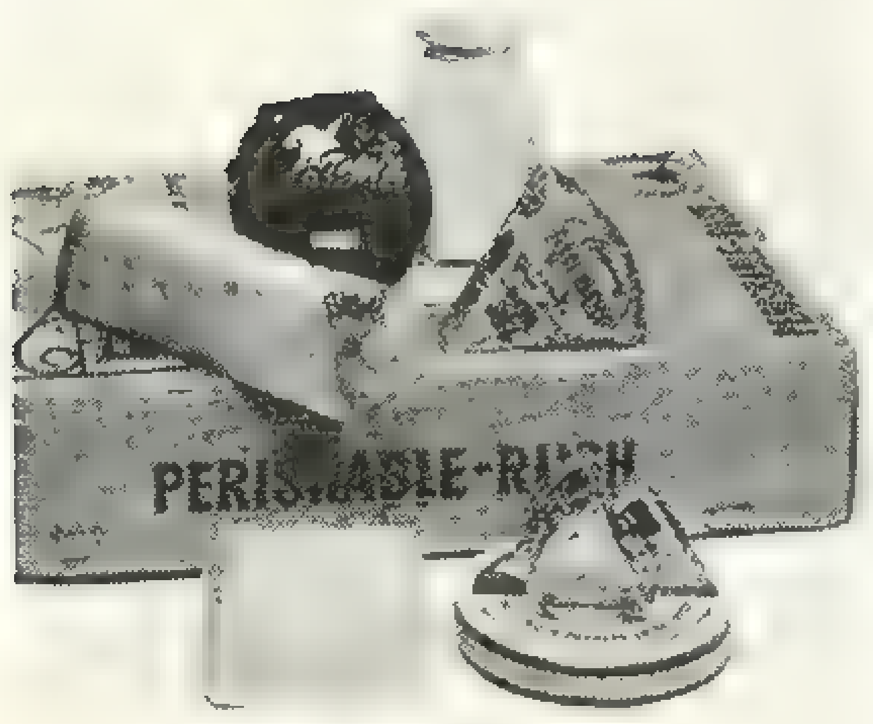


Right: Happy family recipe—the secret of these preserves (strawberry, raspberry, wild blackberry, loganberry, and damson plum jams; maraschino cherries). The consistency: delightfully firm, just right for toast. Six 12-oz. tumblers; $5.35 ppd.
Ron and Elinor Blundell,
Box 344, Salem, Oregon.

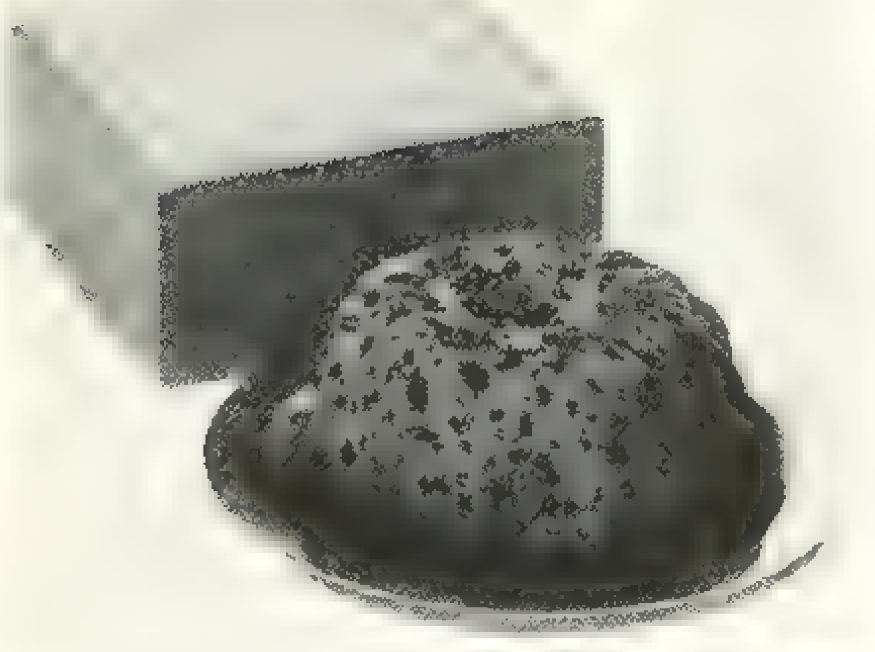
STRAWBERRY
BLACKBERRY
RASPBERRY
DAMSON PLUM

HOUND

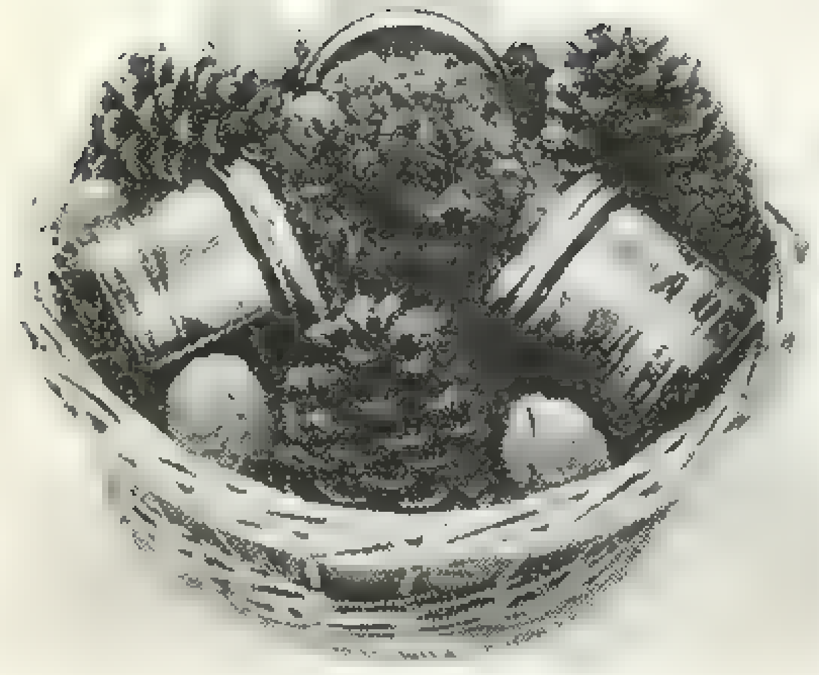
...Christmas list in hand



Left: Traveller's cheese collection—and it's available without a world tour. Holland Edam, Swiss Emmenthaler, Danish Bleu, Canadian Cheddar, Italian Pecorino Romano (made from sheep's milk). This imported group, $4.95 ppd. Old World Cheese House, Dept. 70-96, Evans Turn, Hillside, N. J.



Left: Great cake, most modern version. Made after Martha Washington's recipe (fruit, spices, brandy, bits of angelica for the top); you can put it in the deep-freeze till ready for eating. $3 ppd., including copy of original recipe. Lucy Ann Gray, Inc.; Box 510-V, Alexandria, Virginia.



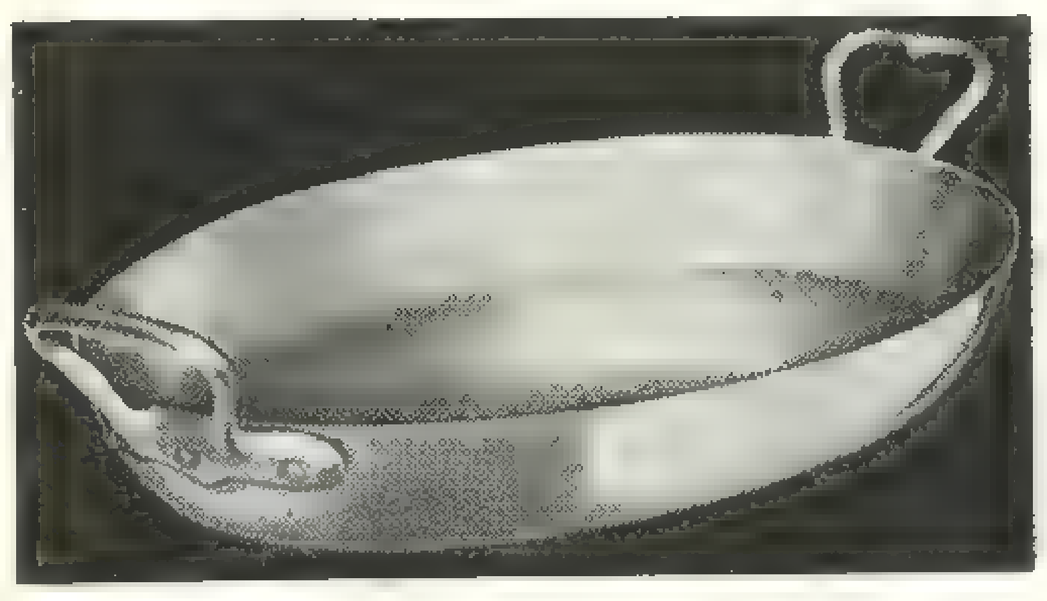
Left: Flavour and freshness from the Northwest mountain meadows, all year round. In a handwoven willow bread basket, 5½ oz. jars of red raspberry, whole strawberry, and apricot (with kernels) jam, plus a tiny fruit cake. $4.75 ppd. Jane Amherst, 1901 N. Argyle St., Portland, Oregon.

WISCONSIN'S
Finest
AGED CHEESE

Left: A different cheese for every day in the week (—and two on Sunday!). From mild to smoky to sharp: Alpine Swiss, Brick, Smoked, Dessert, Cheddar, Baby Gouda, Blue, and Wine. $6.55 postpaid. The Swiss Cheese Shop, Box 529, Monroe, Wisconsin. (Where but?)

Left: Season's seasonings—greetings, by means of pepper grinder and matching salt shaker in ebony-finished hardwood and brass. Pepper mill, adjustable Sheffield steel grinders, $6.95. Set, $12.95. Each, about 4" high. Ett-Barr, 2251 Lincoln Ave., Altadena 7, California.

MIEHLMANN



"666" OVAL BAKE DISH

Preferred for preparing and serving au gratin, creamed or ragout dishes. Handsomely designed in heavy solid copper with bronze handles, these fine baking dishes will enhance your table settings. Fully lined with pure block tin. Makes a superb gift for the discriminating hostess.

No. 226 10" x 6¼" $13.40
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Prices postpaid. No C.O.D.'s, please.

Write in for our complete catalog on other "666" copper specialties.

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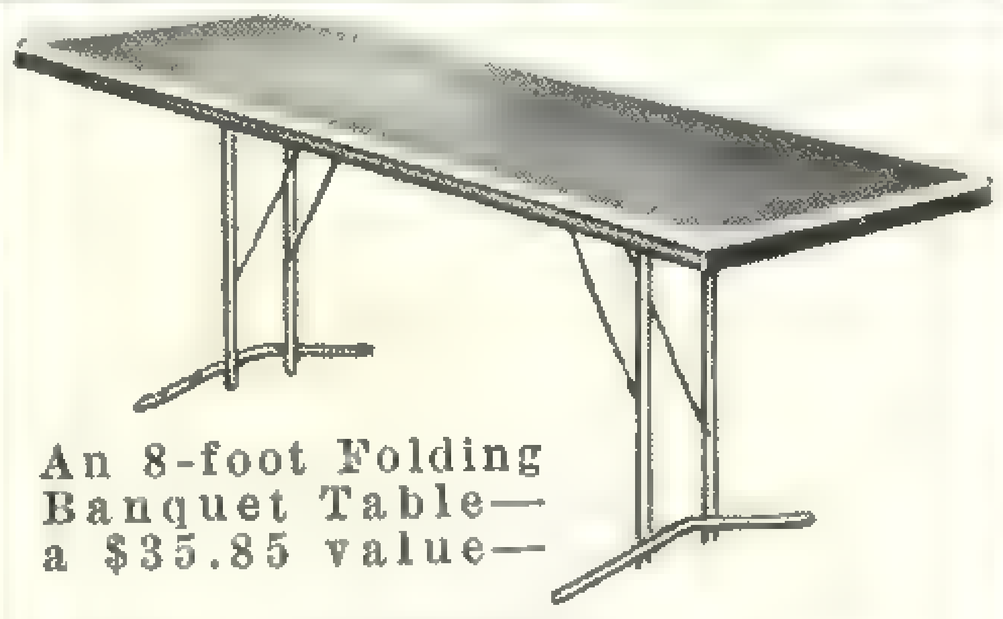
STERLING SILVER BAR KNIFE

Has a serrated edge for cutting neat slices, a forked tip for spearing olives, onions or cherries. It has a sturdy cap opener and the pattern is a **GEORGIAN DESIGN.** The blade is of stainless steel made in Sheffield, England. A most elegant and useful gift. About 8½" long. $5.00 ppd.

Send for our Xmas catalog.

ELIZABETH McCAFFREY
Dept. V-11 Orange, New Jersey

Monroe FOLDING BANQUET TABLES



An 8-foot Folding Banquet Table—a $35.85 value—

ONLY $23.90 FOB Colfax

in lots of 12 or more. Each table will seat 10 people along sides and will withstand a weight of 2,300 pounds.

FREE Catalog & Discount Sheet

If you are on the board of your school or church, or on the house or purchasing committee of your club or lodge, send for our latest Folding Banquet Table catalog showing 54 sizes and types of Folding Tables by Monroe with prices and direct discounts. No salesman will call; we will not refer you to a dealer. Rather, we will transact our business with you by mail direct. Ask, too, about our "Pay for a table a month" plan available to most types of institutions and organizations.

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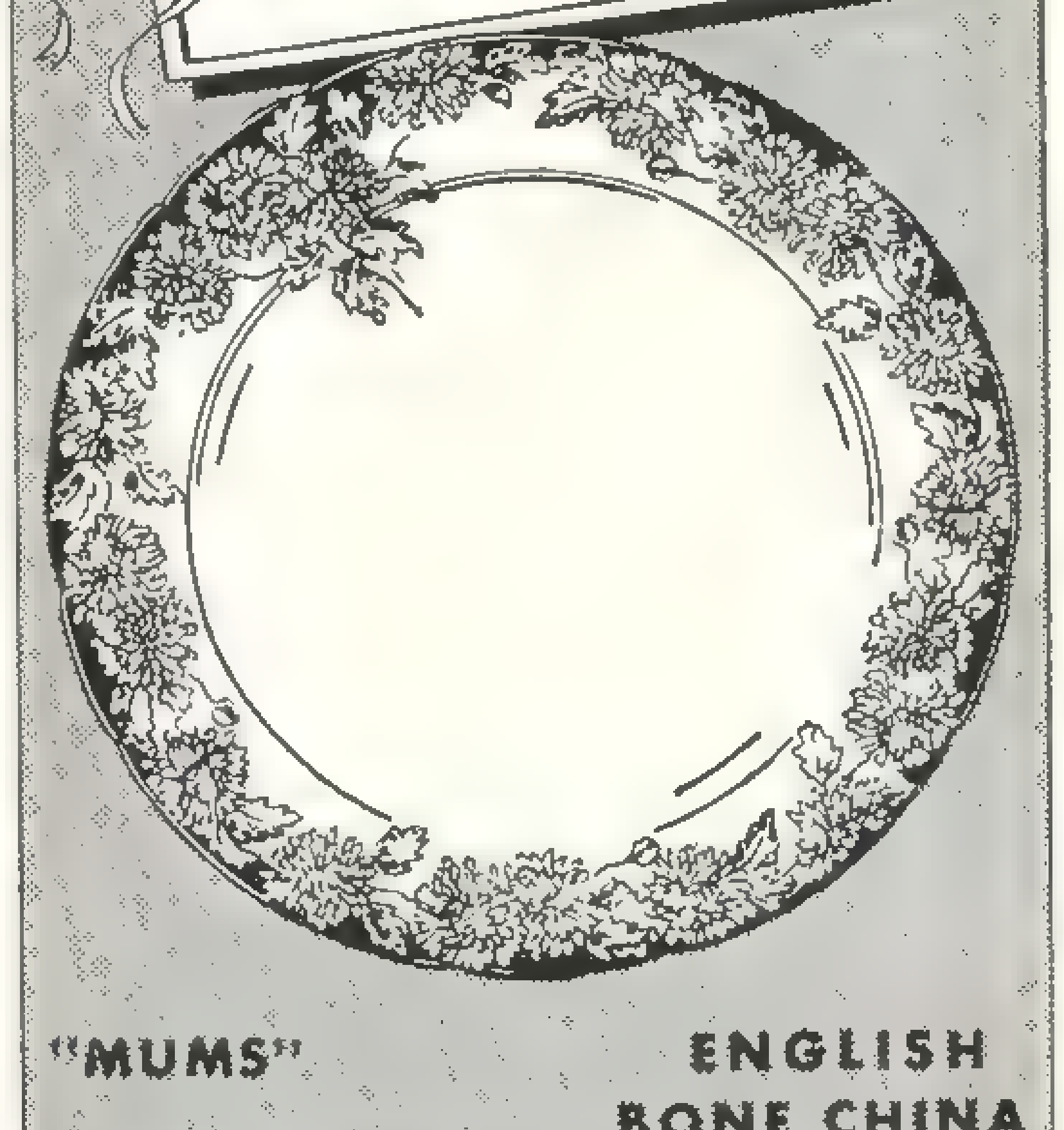
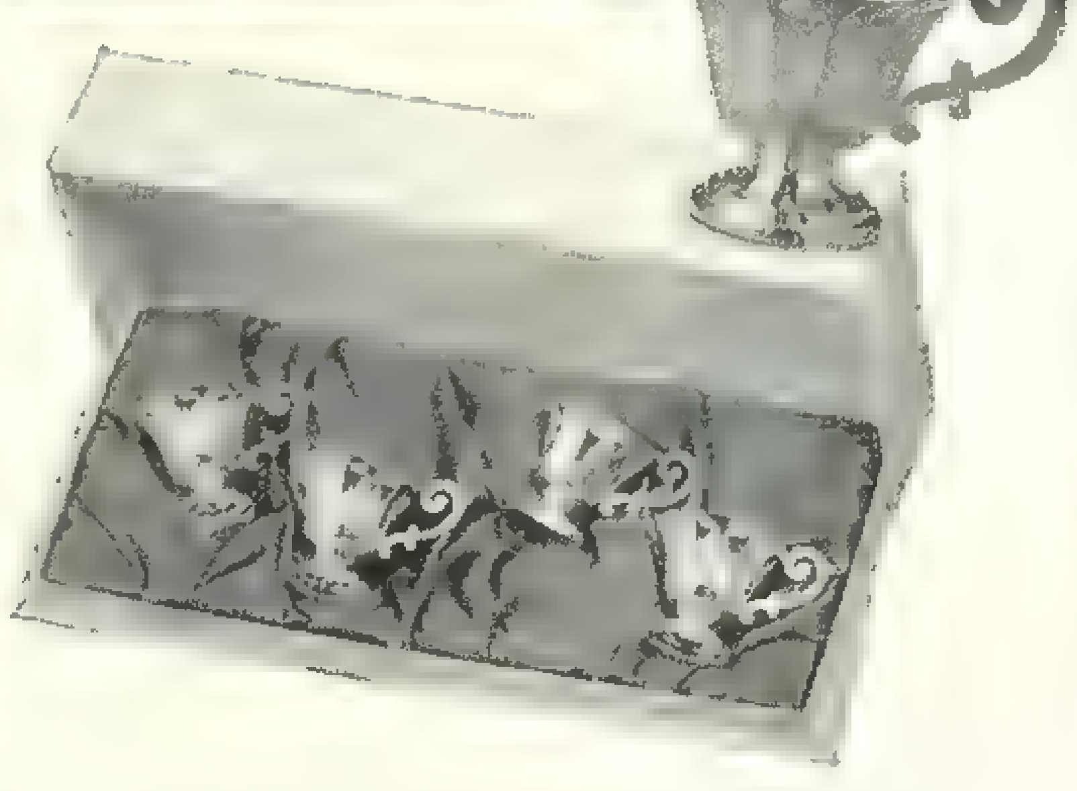
Dinnerware Booklet FREE!



"MUMS" ENGLISH BONE CHINA

Herbert S. Mills
GOREPARK, HAMILTON, CANADA

DIFFERENT! UNUSUAL! CONVERSATION PIECES!
Fine Reproductions of
Antique Italian Cordials
Beautifully done in Fine Sterling



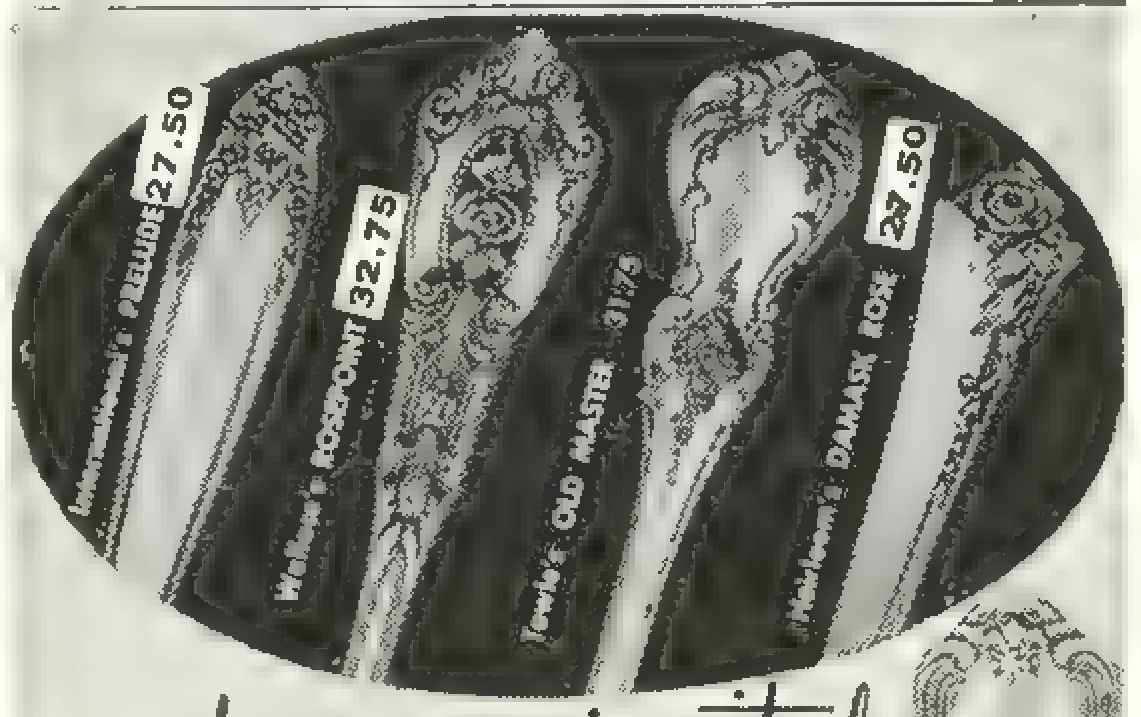
SO charming . . . these authentic reproductions of old Italian Cordial Cups, each only 1½" high. Coming as they do so attractively boxed, these make welcome gifts for almost any occasion.

Set of four, gift boxed $12.50
Additional Cordials, each $3.00

Hausmann's JEWELERS

POSTPAID —NO COD'S

730 Canal Street New Orleans, La.



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Choose from Nelmor's 231 patterns of world-renowned Sterling Silver by Towle, Gorham, Heirloom, International, Reed & Barton, Lunt, Wallace, Kirk, etc. Pay $2.00 a month for one place setting, $4.00 a month for two place settings, etc., for most patterns. Pay only the nationally advertised price. No carrying charges. Each place setting fitted in free anti-tarnish roll. First payment is due after you receive your silver. Own — use your chosen precious sterling now — pay for it out of income.

Gorham's CHANTILLY 29.75

Nelmor JEWELERS

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Enroll me as a member of the Nelmor Sterling Club. Send me ______ place settings of ________________ pattern. I will pay $2.00 per month for each setting. Prices include Federal tax and are for one six-piece place setting: Teaspoon, Salad Fork, Butter Spreader, Cream Soup Spoon, Knife, Fork.

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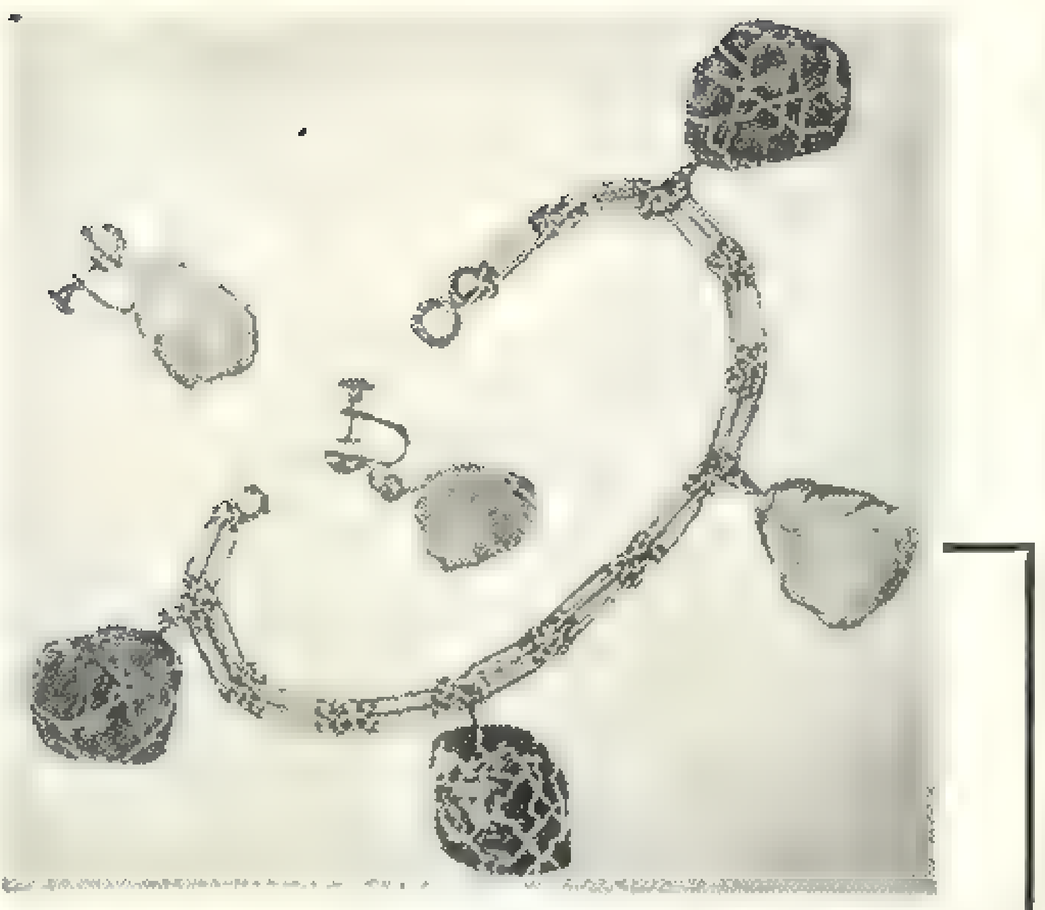
CITY ______________ STATE ________



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Truly fabulous idea in jewelry . . . four roughly hewed nuggets of genuine amethyst, aquamarine, topaz and rose quartz dangling from a gold filled, double bar-link bracelet. Each stone measures approximately 1", is hand wrapped with gold filled wire. One of each stone, or all four alike (please specify). Matching gold filled, drop earrings are set with a single stone. Wonderful gift for someone who appreciates the finest!

Bracelet **$12.50**
Earrings **7.00**

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in 63 colors
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- **same exciting softness**
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Lizards, black, green, brown, $18.95
Alligators, brown, black, honey, $22.95

Sizes 3 to 11, AAAA to C

Mail Orders, include 35c postage, sorry no C.O.D.'s. 10½ and 11, $1.00 extra.

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Choice of Shell Pink; Aqua or Brown. **$1.95** postpaid

NEW TRAVEL TRIO in Satin Quilted Case, includes Nylon Cosmeticap (front zipper): Nylon Slumbercap & Vinyl Plastic Cap—$5.85 ppd.

Send check or money order TODAY to:

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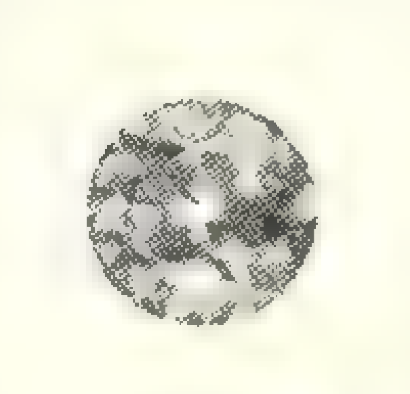

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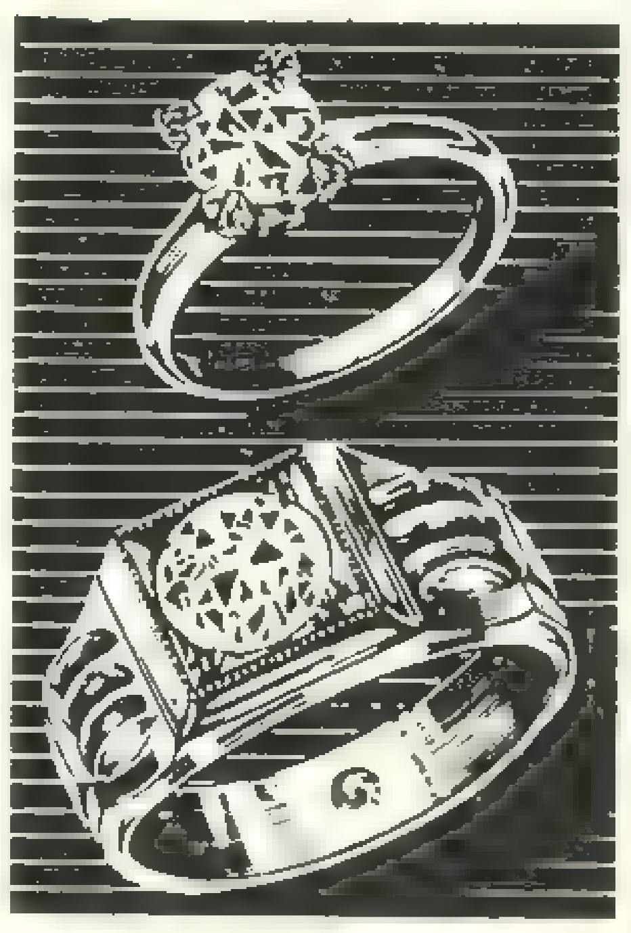
the most BRILLIANT GEM STONE ON EARTH! *says the* Saturday Evening POST & READER'S DIGEST *about this amazing*
MAN MADE MIRACLE!



1 carat "Titania" Solitaire set in 14 kt. gold mounting. Complete. ONLY **$22.50 ***

1 carat "Titania" set in a Masculine box style 14 kt. gold mounting. Complete. ONLY **$28.50 ***

**All prices plus 10% Federal Tax*

Unset "Titania" gems, 1 to 5 carats, for your own rings, brooches, pins, etc. Per carat ....ONLY **$10***

Regent Star Rubies and Sapphires (Syn.) at proportionately low prices.

FREE booklet and handy Ring-size Chart

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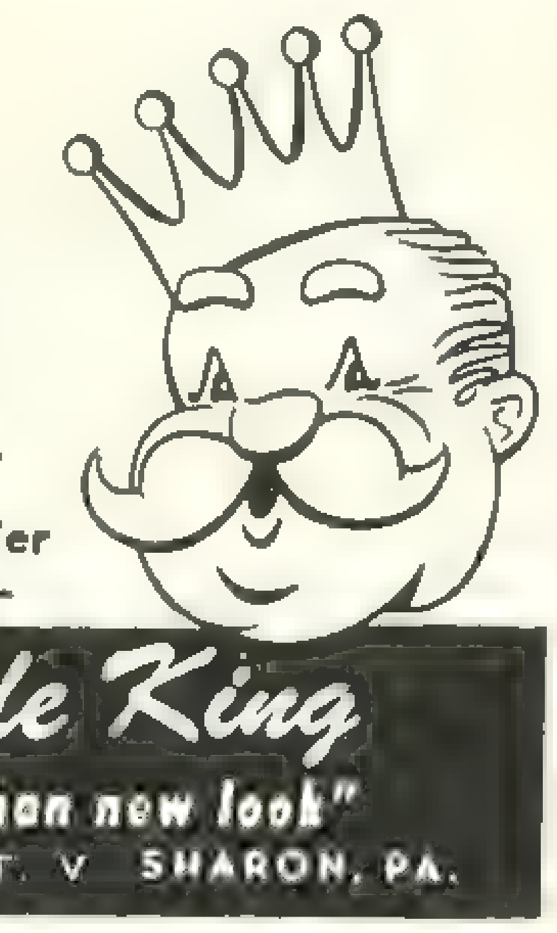
ALL GARMENTS INSURED

FREE with every garment sent to Suede King, you will receive a handy, chemically-treated foam rubber groomer.

If check accompanies order return postage prepaid—



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"for that newer than new look"
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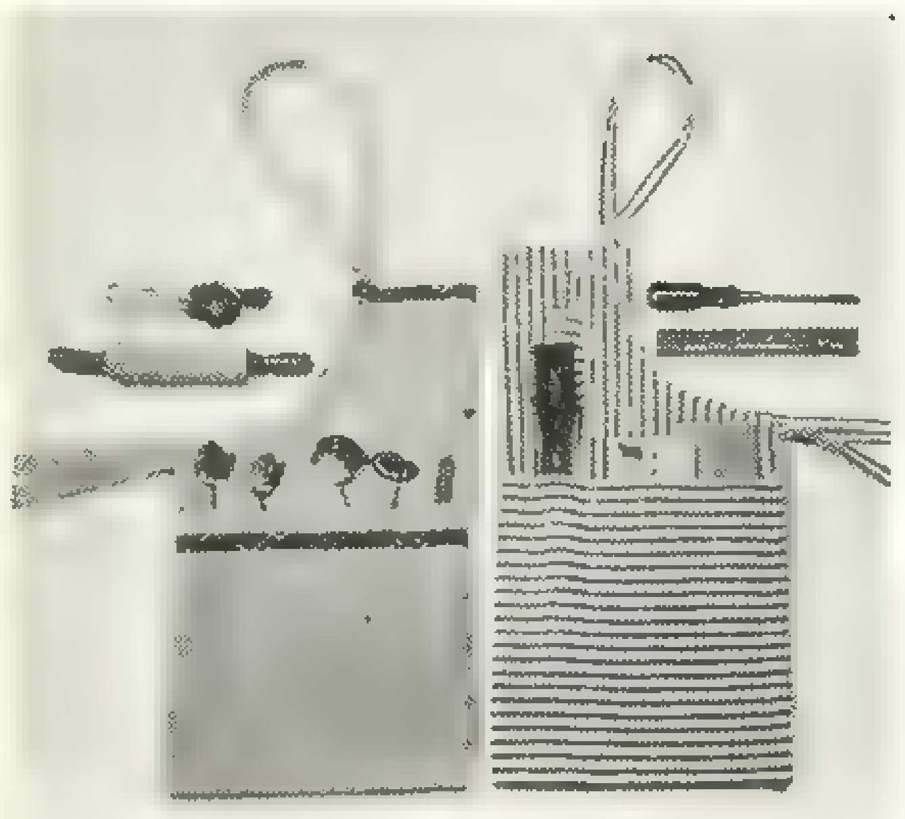
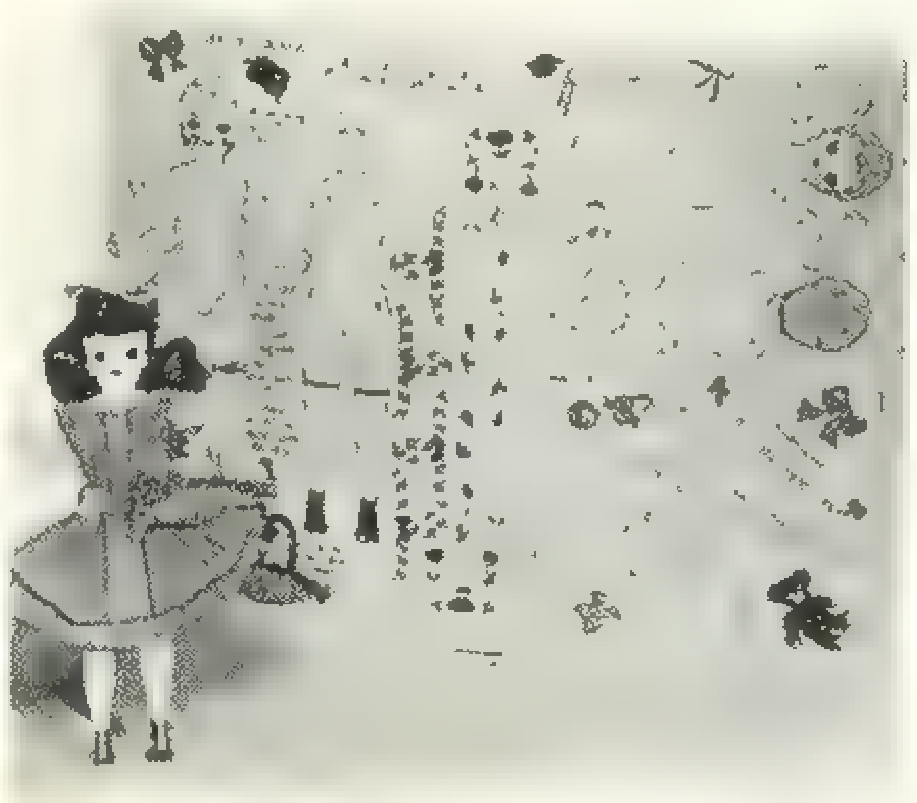
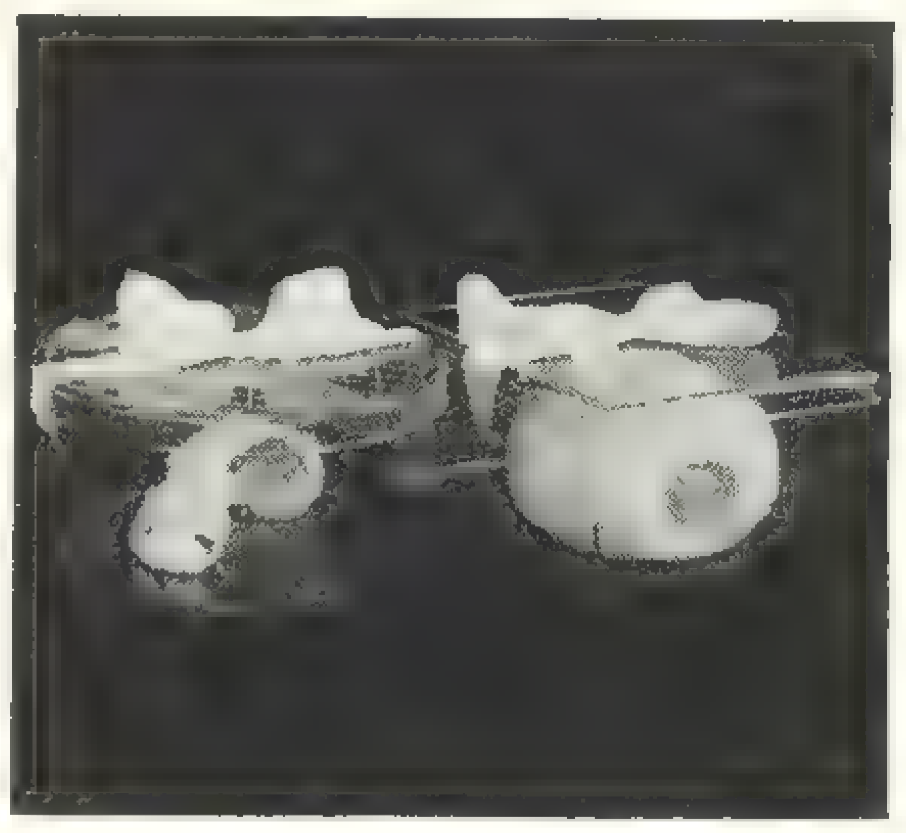


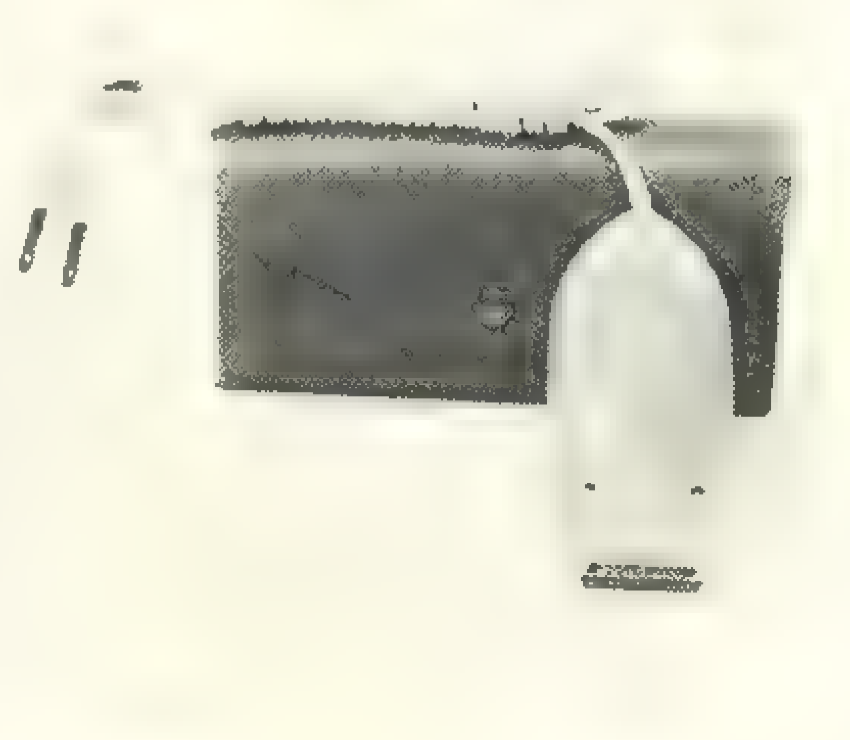
Left: Aprons for the young, fittingly fitted. The little girl's has deep pockets holding rolling pin, egg beater, et cetera; pink or blue denim. His: blue-and-white ticking; pockets pre-filled with hammer, et cetera. Each, $3.95 plus postage. Southern Highland Crafts Shop, 17th & K Sts., N. W., Washington, D. C.



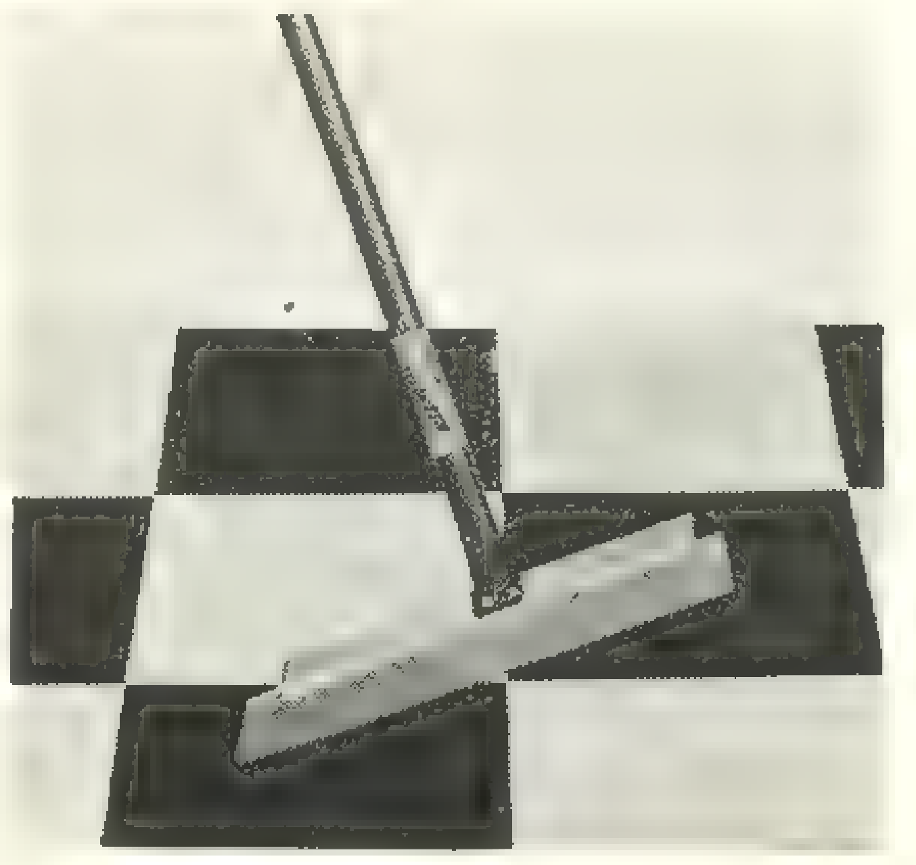
Left: A paper doll that she can call her own—for little girls (7-12) to cut out and dress. Old-fashioned little dolls with real hair (big sister and baby), complete wardrobes (63 pieces). A charming Christmas idea—and high time it was revived. $2, at F.A.O. Schwarz, 745 Fifth Ave., N. Y.



Left: A pretty form of closet tidiness: these clear plastic boxes for linens, furs, hats (particularly when they're fragile feathers, white satin). Fine idea for sooty city living. Each box, $5.95. Henry Hanger Company, 450 Seventh Ave., New York.



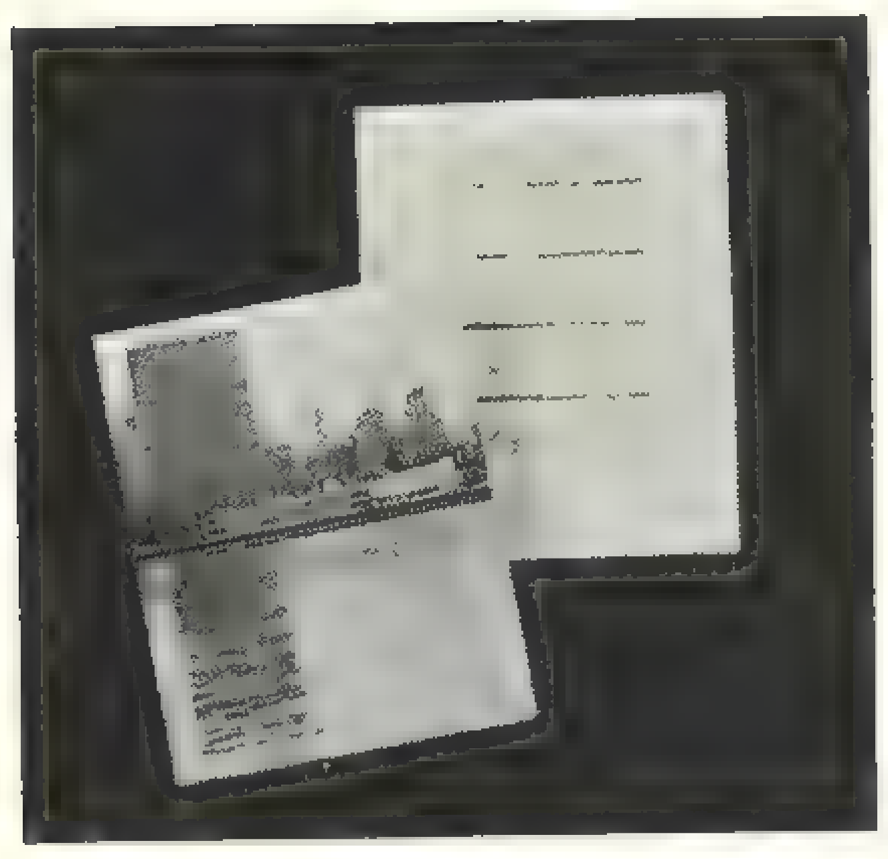
Left: Close shaver—and therefore much needed in fashion (for sheer stockings, pale shades). This compact electric shaver comes in a neat tan case; it's simple, efficient, nicely priced—$3.95 ppd. Mrs. Field's Shopping Service, 235 Huguenot St., New Rochelle, N. Y.



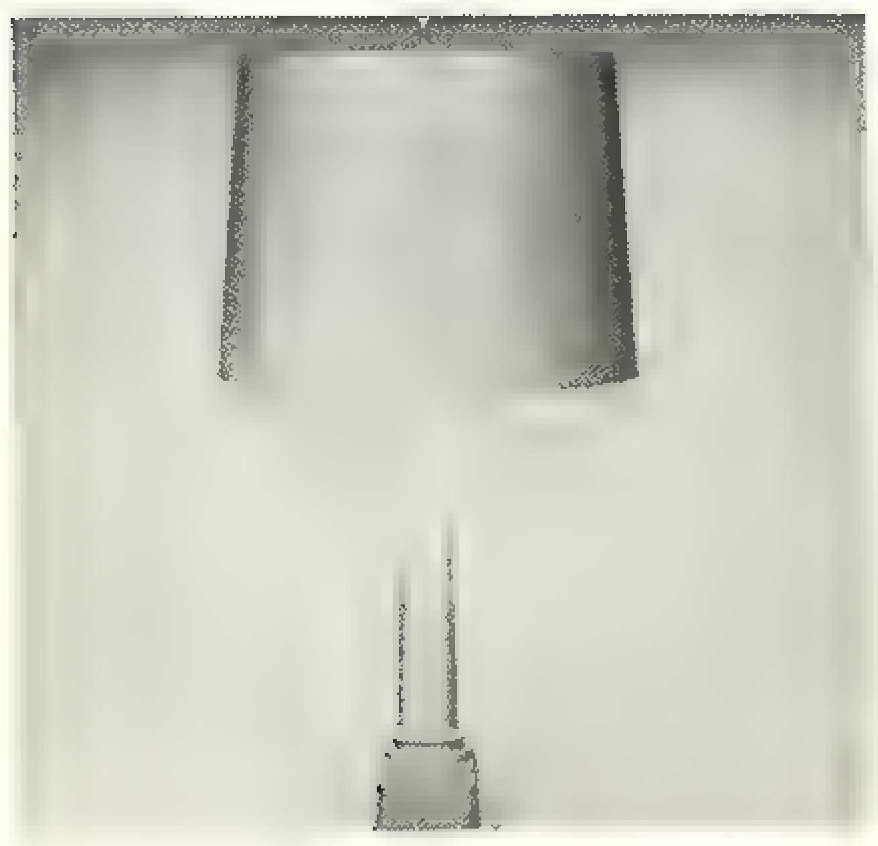
Left: Brand-new clean sweep—a sweeper that seems to hypnotize the dust (a clever matter of a special edge that provides electrostatic action), keeps it from flying about, from settling on furniture. $3.98 ppd. From Damar, 75 Damar Bldg., Newark, New Jersey.

HOUND

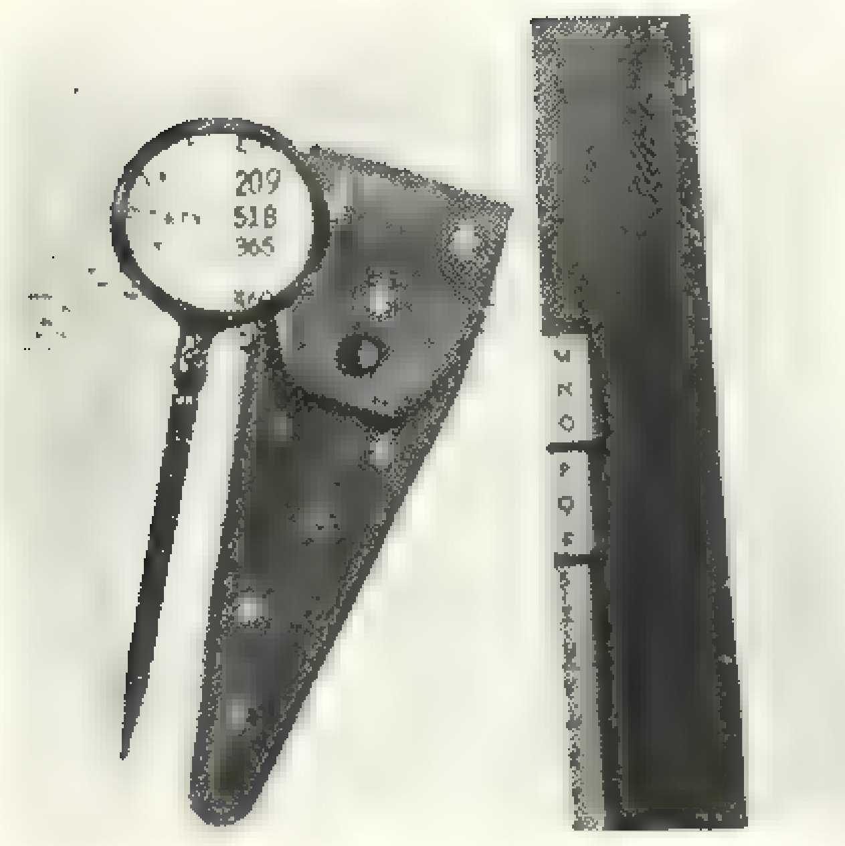
. . . Christmas list in hand



Left: A way to send season's greetings that couldn't be more constructive. A photograph, in colour, of the U. N. building by Vogue's photographer, Blumenfeld. Inside: greetings in five languages. Benefits go to the U. N. Children's Fund. 10 for $1 ppd. UNICEF Greeting Card Fund, U.N., N. Y. C



Left: A tall, graceful lamp (33½" high); the base, simply a Corinthian column. Shown here in white; but Shop Hound sees it lacquered to match a rose in the wallpaper . . . Nice price: $19.50, including shade to match, exp. coll. Miriam Crocker, 1415 Wisconsin Ave., N. W., Washington, D. C.



Left: In this embossed leather case, handsome *does* well. It holds a pencil and magnifying glass, joined like a monocle, to live, work by the telephone. 5½" long: a size guaranteed *not* to get lost. $3 postpaid. Page & Biddle, 21 Station Road, Haverford, Pennsylvania.

Left: "Handmade by—" one of the nicest ways to pay tribute to a craftswoman's skill. Give her woven labels to sew into hand-knitted socks, handmade clothing. 12 labels, $1.50; 20, $2; 40 for $3. All, postpaid. Hallmark Labels, 211-V E. 37th St., New York 16.

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Left: For the do-it-yourself way of life. This kit of 126 needles (including 5 special repair needles) provides the equipment for dealing with tough or tender materials. A fine stocking-present for the house. $1.29 ppd. (barely more than a penny a needle). Eric H. Greene & Co., Box 257, No. Hollywood, Calif.

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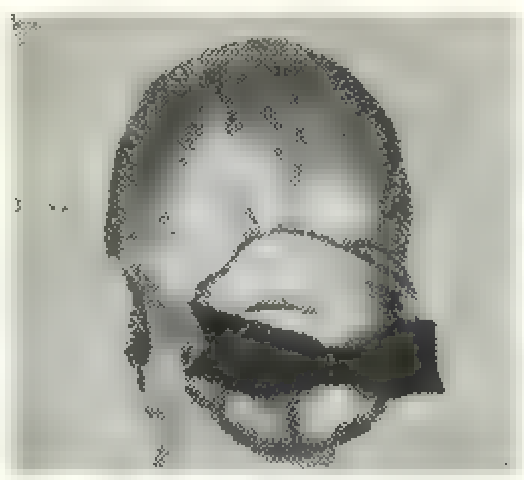

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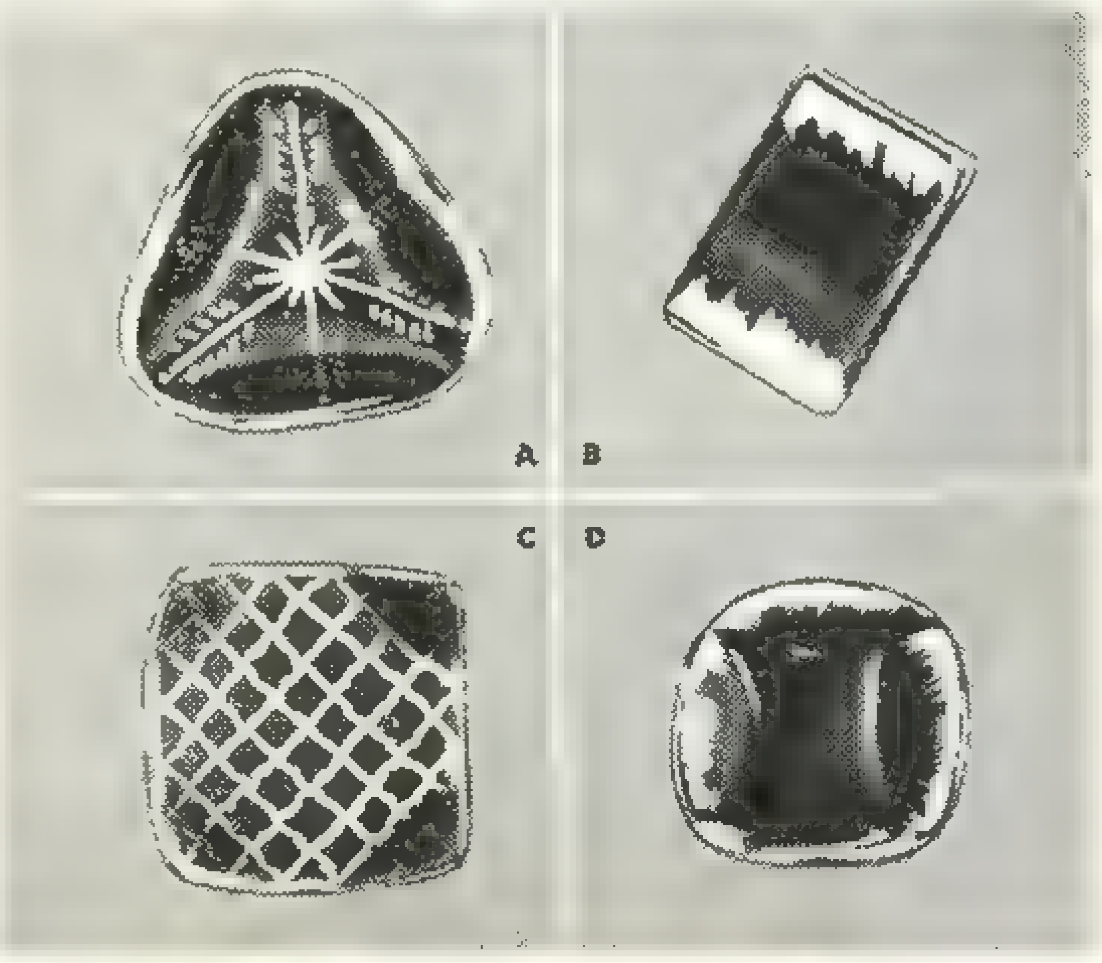

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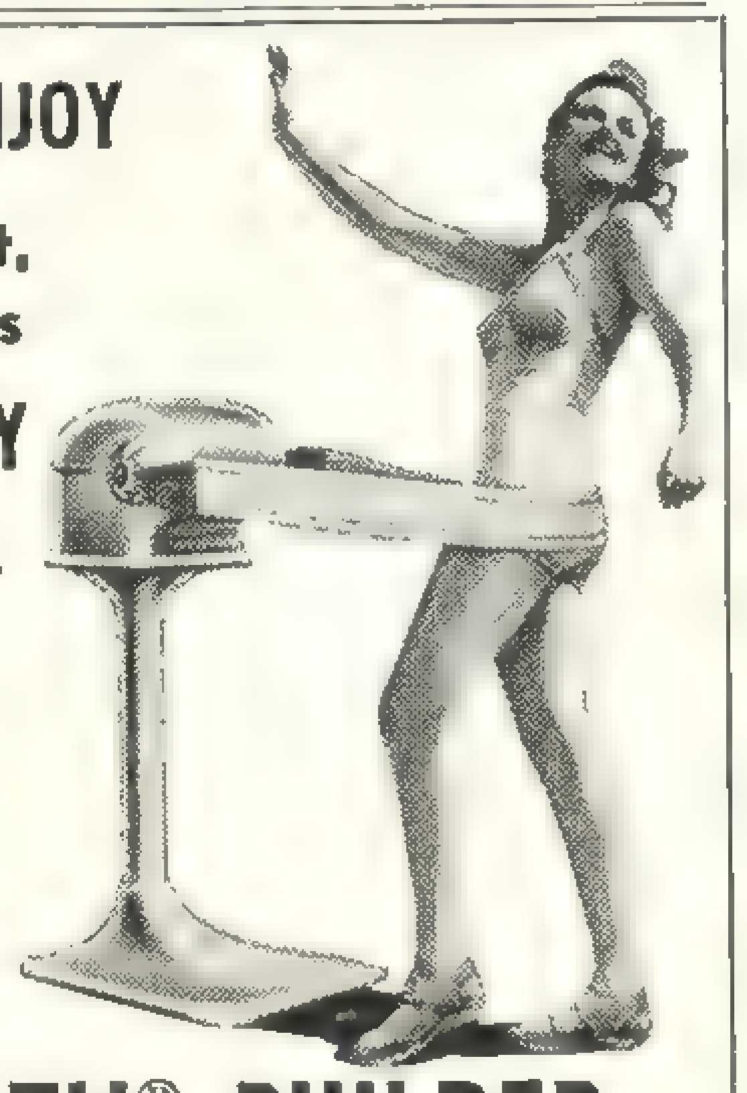

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COFFIN

COVER: *Dazzling entrance at the winter parties (and to this party issue of Vogue), the pale evening coat. That's news in itself (see pages 84 to 88), and here it carries other news: lynx as an evening fur. Coat, from Balmain's Paris collection, in pale-blue ottoman. Lipstick: Dermetics "Bright Velvet."*

NOVEMBER 1, 1954

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Fleur Sauvage

the latest, most seductive perfume
from Paris
by

MONTEIL

Vogue's eye view: the best way to look at the new parties

No dress has it
(even though this is a
fashion magazine speaking!),
and all the diamonds in the vault
can't outshine it:
the most successful look
a woman can have for any party—
delighted, excited,
glad of being there.
Of course, dressing prettily
helps create the aura—
it's a rare soul who doesn't
brighten considerably at the sound
of a wonderful dress rustling
down around her shoulders.
But mostly, it's a matter of manners
in the loveliest sense
of the word—
of enjoying, appreciating,
cooperating with, the symbol
of human friendship that every party is.

KAREN RADKAI

Exciting arrival:

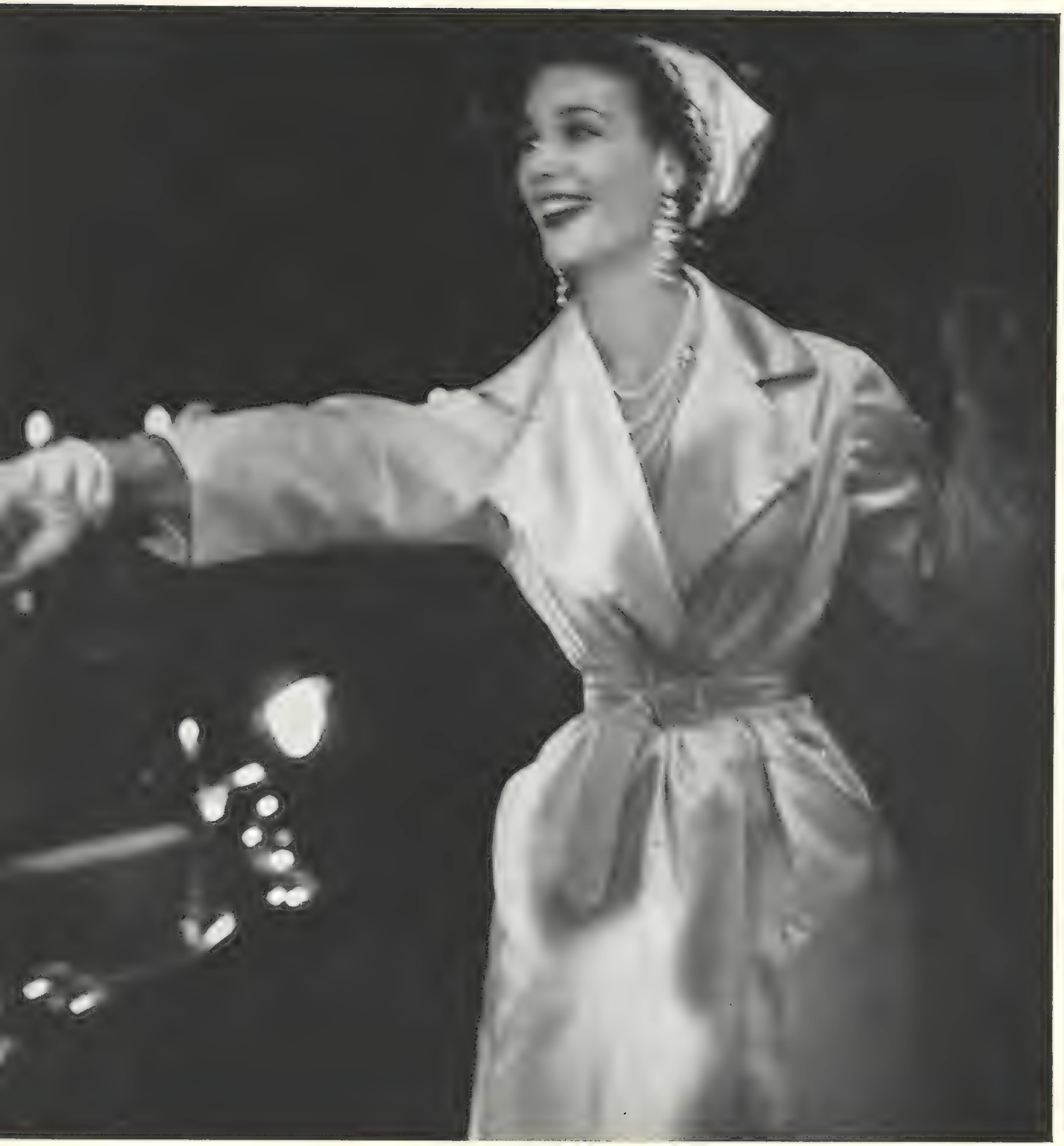
the pale Party coat

This is how to make a dazzling entrance, the new way.
This is the party coat that says
the right thing about party dressing:
one brilliant understatement is worth
any number of exaggerations.
For the colours of these coats are eye-stoppers
(ice-white, ice-blue, ice-pink, coffee ice),
and their fabrics are important
(satin, silk, ottoman, brocade, fur)—
but they're tailored as strictly as if they
were made of tweed.
There's a glittering white satin, for instance,
cut with the terse swagger of a trench coat;
a wonderful new white beaver,
with a casual polo-coat line. And they're worn,
every one of them, over simple little reeds
of dresses, with little handkerchief hats
or bow caps, and a bejewelled look.
The parties they'll go to:
all those starting after dark;
all those where short skirts are expected
or where the length is a question,
and you decide to go day-length.

The white satin trench coat, here making
a dazzling entrance with a jewelled handkerchief hat,
more glitter at the neckline, the ears.
This is the epitome of the new party dressing—
the brilliant understatement that's worth
a thousand exaggerations. (Details, page 86.)

KAREN RADKAI

KAREN RADKAI



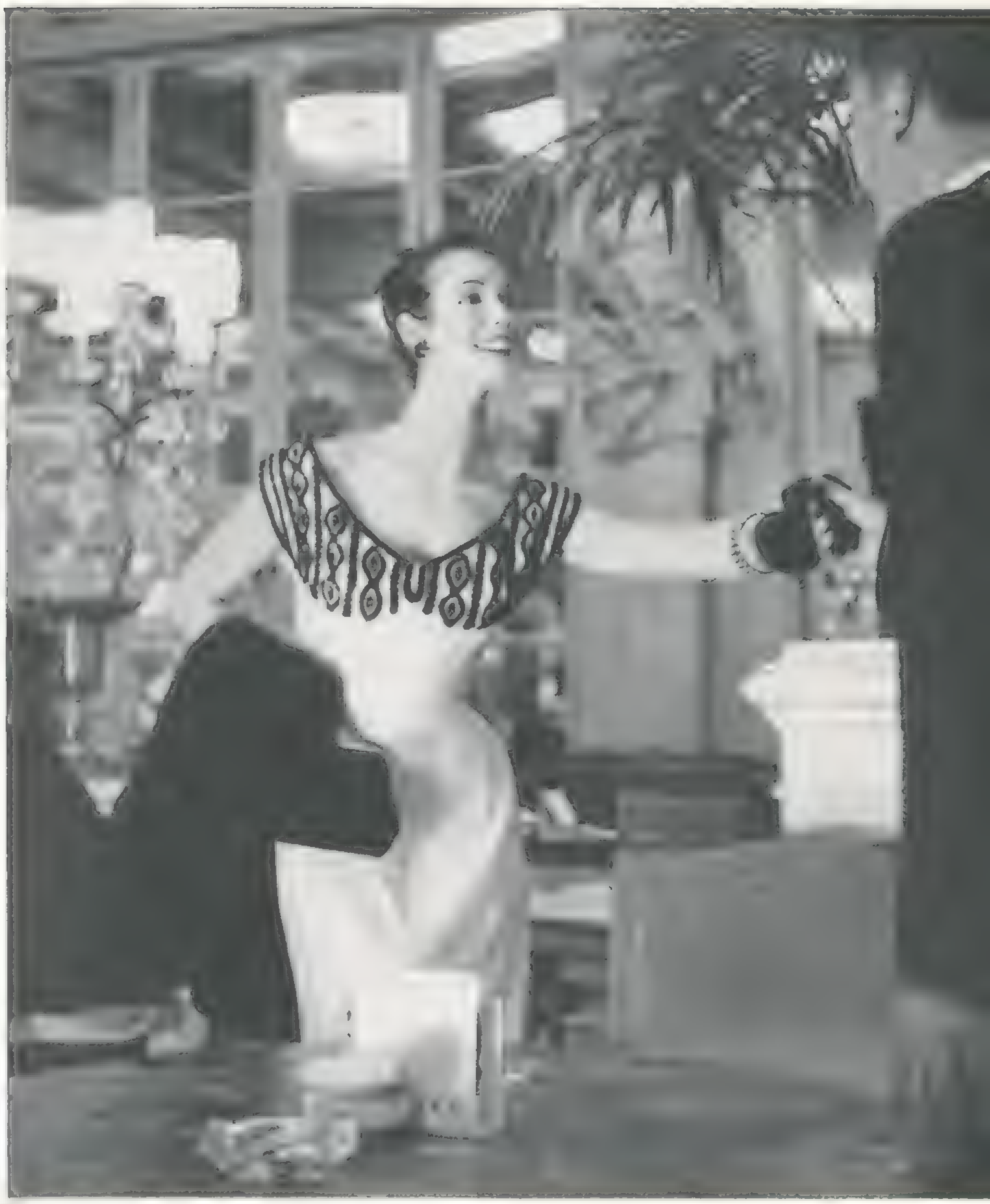
*P*arty coats: pale, shining, tailored *Above:* Second look at the white satin trench coat on page 85—and it's a coat that rates a second glance every time. A Dessès design copied in Celanese acetate, $175. Coat, Castlecliff necklace, handkerchief hat by Emme, and Carnegie earrings, all at Lord & Taylor. Coat, also at I. Magnin. *Right:* A straight, close-fronted overcoat of corded white satin, the deep collar inset with cobalt-blue taffeta. Designed by Veneziani of Milan and copied in Celanese acetate; $195. Lord & Taylor. Schreiner earrings: Lord & Taylor. Gloves, by Kislav. *Both fabrics:* by Robert Perrier.

New ways to look for the new kinds of Parties

This (and this whole issue, in fact): a handbook for this winter's party-season, reporting changes in the general atmosphere of each, as well as in their fashion climates. To notice in particular, the fact that "standard" dressing no longer seems to exist—any number of looks are possible, and good, for the same kind of party, provided each conforms to the degree of formality that's required. Not photographed, but important: small, cosy parties with a clothes-code of their own—the country evening, say, when everyone assembles for a buffet dinner and a rented movie; depending on how the code operates (and the heating system!), the women are likely to be wearing anything from short dinner dresses to the new long tweed dinner skirts to velvet pants and pale leather sweaters.

COCKTAILS FIVE TO SEVEN: What's new about this particular party—more and more there's a point to it now, and a point's as important to a successful cocktail party as plenty of ice. Perhaps there's a new apartment to show, or an interesting new somebody to meet, or a special occasion to mark; whatever, the meaningless gathering, Martinis in hand and desperate light in eye, is encountered less frequently now (if still not infrequently enough!).

Continued on page 92



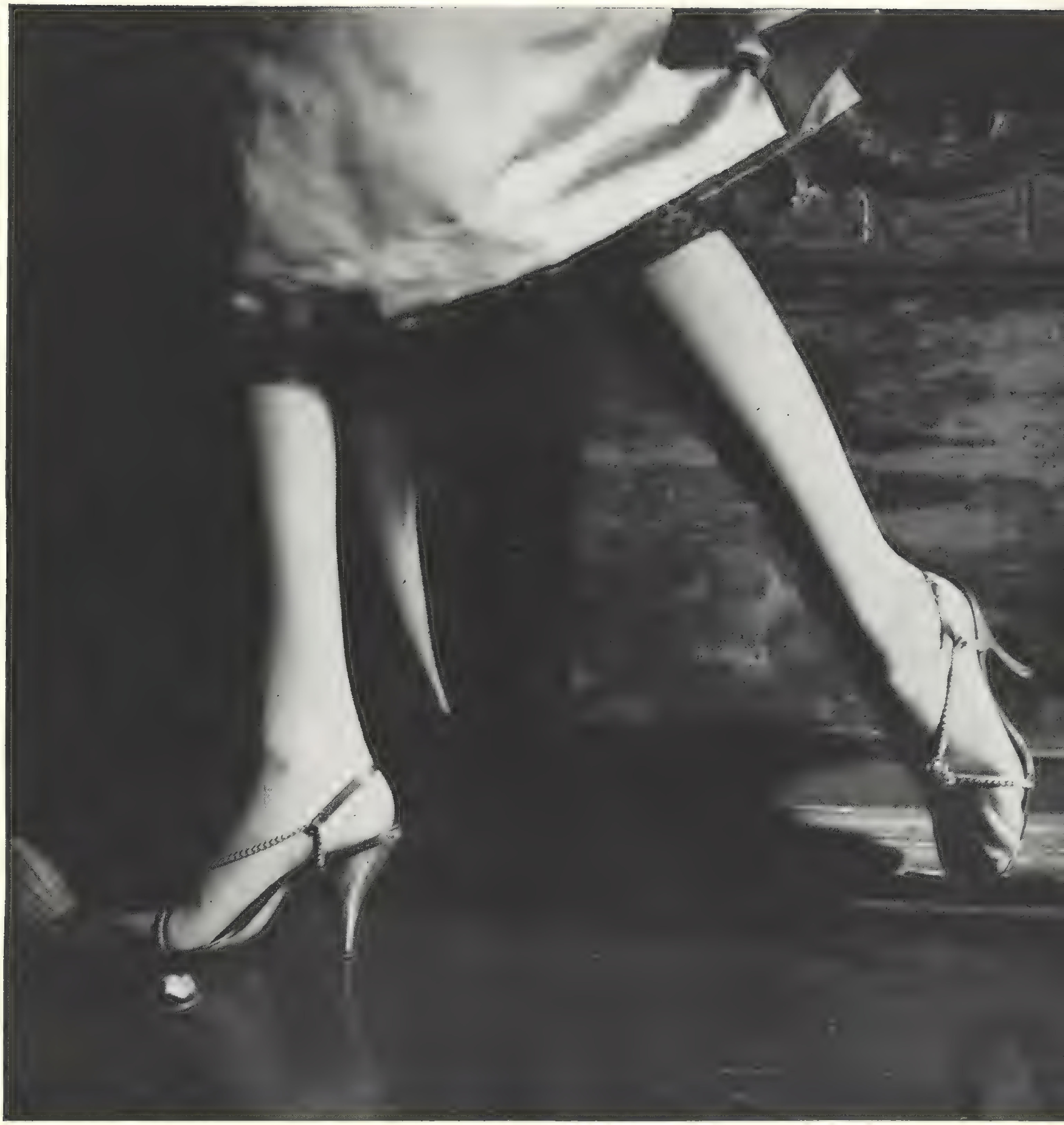
PHOTOGRAPHED BY KAREN RADKAI AT THE PLAZA HOTEL

The pale wool cocktail dress

Above: For the cocktail party where you stay on (or go on) for dinner—white Wyner worsted jersey, with an embroidered mask of black net and bugle beads. By Mildred Orrick; $50. Bloomingdale's; Hutzler's. Veiled party cap: Lilly Daché.

The white beaver party coat

Left: Exciting news for any party from a cocktail party to a débutante ball (here it's just leaving for dinner and the theatre), the most casual kind of polo coat, belted-back and all, in a new sheared Canadian beaver that's bleached to a dazzling white. Ritter Bros. Also, Famous-Barr; Joseph Magnin. Satin and Lurex skirt, by Bellciano, at Milgrim. Diamonds: Van Cleef & Arpels.



PHOTOGRAPHED BY KAREN RADKAI AT MISS ROSE CUMMING'S NEW YORK HOUSE

The short evening dress and the highlighted shoe *Facing page:* Spectacular new approach to black-tie parties (if there's dancing, all the better)—lime satin, day-length, the high-cut bodice sheathing the body to a jewelled band at the hips. By David Levine, $125. This and the Kramer earrings: Henri Bendel. Dress, also at Hudson's; L. S. Ayres; Sakowitz. Green satin sandals highlighted with rhinestones, by Mademoiselle. The sandalfoot stockings: Archer.

Above: Jewelled out of your own jewel box—blue satin sandals, the gilt chains arranged so you can add any clip you like. By Evins, $50. I. Miller; Frost Bros.; I. Magnin. Hanes seamless sandalfoot stockings.

Continued from page 89. And a certain grim kind of dressing is—blessedly—vanishing with it: the suit that looks as if it had a hard day shopping; the make-up that looks as if it were put on in the taxi en route. Suggested, if you're going home afterwards, or on to a restaurant for dinner, an understated but elegant black broadcloth suit, dressed with a white satin hat or one of the new feathered caps. Or, with a little dinner scheduled for later, the pale wool dress (page 89) is perfect; or the five o'clock shirt, in satin or tucked chiffon or tulle, worn with a short, full silk or wool skirt—see this issue, also October 1 Vogue. But if you've a fairly big evening ahead of you, you'll arrive late, perhaps in a pale party coat (the white beaver version, page 88), but that's a look of a completely different category—read all about it across the page.

COCKTAILS-AND-STAY-FOR-SUPPER: Now that most cocktail parties aren't nearly so aimless, now that they're being given with some pleasant point or another in mind, this is happening more often—a dozen people or so, invited in advance, stay on after the others leave; little tables are set up about 8:30; and supper is served, buffet-style or seated (see Vogue's suggested menu, page 146), with cards, conversation afterward. What's wanted in the way of party dressing? Just a bit more formality than you'd display if you were coming for cocktails only, but a high degree of prettiness and ease.* Though the men never dress for these invitations, you might wear the sleeveless gold lamé shirt and black jersey skirt on page 119; five o'clock shirts, pale wools, silk jerseys, also describe the situation beautifully.

The gala dress: a satin swirl

Left: Worn under feather plumes here, for a *bal de tête,* pale-pink satin with a new, narrower line to its bouffancy—swirling from bodice to hip. A Dior design, copied by Nanty. Dress, gloves by Superb, Schreiner rhinestones: Bergdorf Goodman. Dress, also at Wanamaker's, Phila.; Frost Bros.; I. Magnin. Head-dress: Lilly Daché.

KAREN RADKAI

New Party looks *continued*

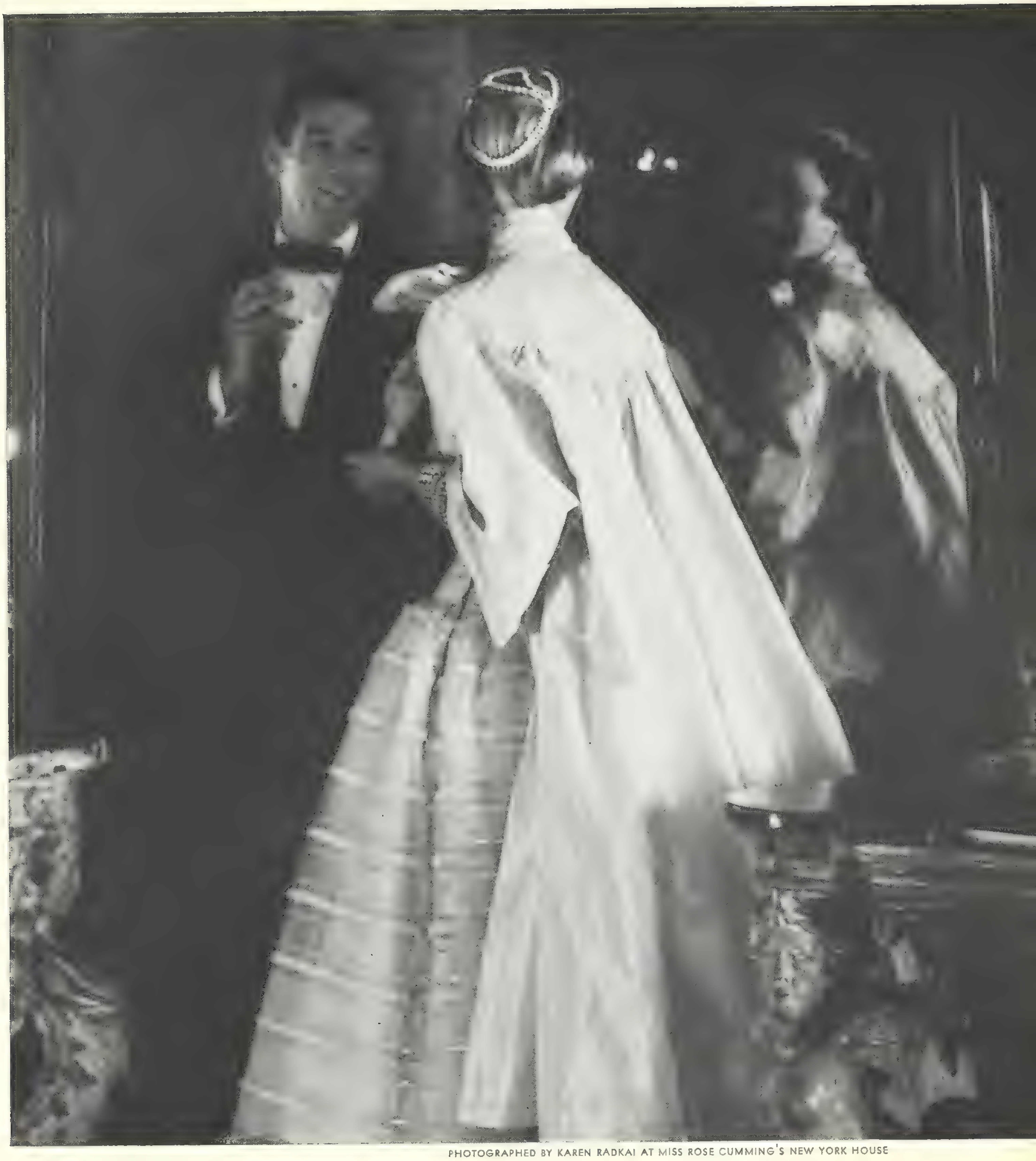
*This same formula, applicable to small apartment dinners, to Sunday night six-o'clock invitations with cards *before* and after dinner (and a few people, even, arriving in sports clothes from the country to sit in on the game).

BLACK-TIE DINNER, EIGHT TO TWELVE GUESTS: A pleasant custom that's on the increase now—the small dinner party that specifies black-tie. Pleasant, because: given men in dinner coats and women dressed to the nines, the small dinner party is, for our times, the most attractive *easy* form of evening entertainment in operation. Conversation's the point, so much so, in fact, that any elaborate efforts about food are likely to go unnoticed—and it's wisest to limit the menu to three courses, two simple, one a stunner (Vogue's menu suggestion, page 146). As to dress, the degree of formality depends, of course, on the setting, on the size of the staff the hostess has at her disposal; but in any case, a dinner dress of a certain importance is wanted—long, usually, and décolleté, usually (very bare bathtub necklines excepted). A particularly nice look at a dinner like this, the blue satin on page 97; and for the woman giving the party, the ankle-length pink satin, page 99, would be a delicious choice. Some very smart women continue to prefer a day-length elegance; and for these, in this issue, there's the lime-green satin on page 90, the ivory brocade on page 123, either one a real stopper arriving under the pale party coats on pages 85-88.

THE THEATRE PARTY: Wonderful news if you like yourself best in long evening dresses—many of this year's smartest long evening dresses are nicely narrow, perfect for the theatre** in the darker colours and in black. (Aside to the woman who hasn't been listening for the last ten years: bouffants, sweeping programs out of laps as they go down the aisles, are *not* good theatre.) And, with even the most rigid realists succumbing to the fact that a night at the theatre is, after all, an event, even if there's a certain amount of scramble involved, this is also happening: short theatre dresses are almost universally gala. For instance, the brocades on pages 120-121, the long-bodiced black on page 134, and (the epitome of smart, short theatre dressing) the décolleté costume on page 119. Either way, short or long, the woman's look is perfect for a dinner party beforehand and for a night club or a supper-party later. And eleven o'clock invitations were never so numerous. One smart New York hostess does this: asks twenty for 8:30 dinner, and twenty more for after the theatre—the gathering, very apt to be star-studded, with impromptu music supplied by a visiting theatre personality. (Vogue's menu for an eleven o'clock buffet: page 146.)

**In their grandest form, these new narrow, long evening dresses go beautifully to the opera, too.

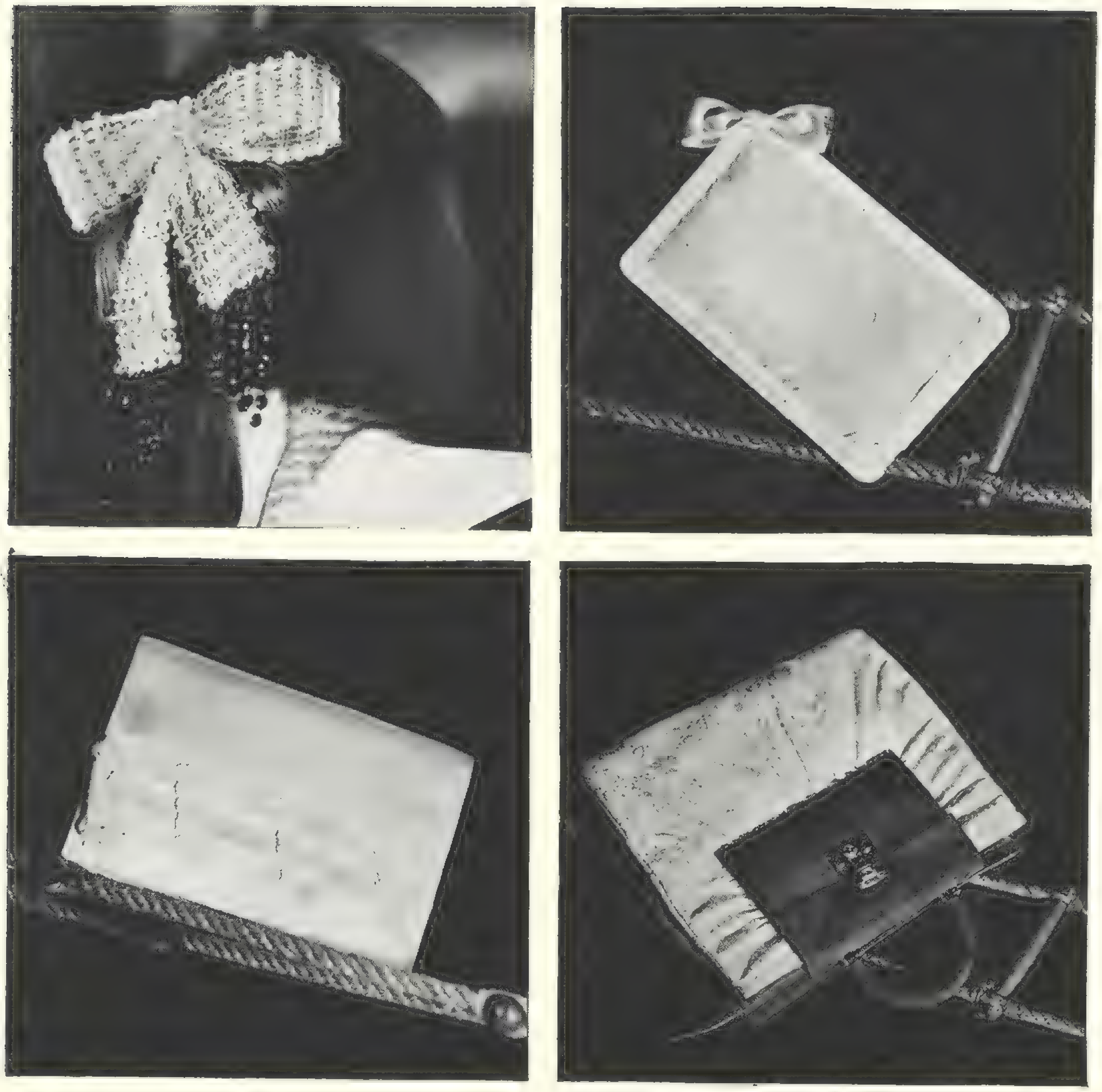
THE BIG DINNER PARTY: If twenty, thirty, forty people are invited, and there's to be dancing later, or some entertainment, this much is certain—a house or a big apartment is involved, and a big dress is wanted. Meaning, if your wardrobe has its limitations, your very prettiest dress—probably the same one you'd wear to a ball (for a big dinner party your grandest dress is not too grand); or, if you have a great many clothes, a dinner dress of fabulous material. Most women will choose to go full-length, but a shorter length is fine, provided that the dress is formal enough—the demi-long beaded marquisette on page 98, for instance, or the ruched pink net on page 95. Short or long, the smartest silhouette for this year's big parties is, without question, the new close-bodied line drawn by Dior in Paris this autumn—see, in September 1 Vogue, his long wrapped pink satin sheath, his short blue satin; see, in this issue, the long slink of yellow satin on page 117. With the short dresses, pretty shoes are a must—dyed to match so you're all of a colour, and, perhaps, highlighted with jewels (pages 90-91). There may be music for dancing when you *(Continued on page 156)*



PHOTOGRAPHED BY KAREN RADKAI AT MISS ROSE CUMMING'S NEW YORK HOUSE

The gala evening—two approaches *Facing page:* A serene, stately beauty of a ball dress—white satin with a brocade of pale golden roses; the news, the longer bodice, the flow of the fullness to the back. In Ducharne rayon-and-silk; to order at Elizabeth Arden.

Above: The demi-long costume—the length that's a whole new look for big parties. Over a dress of mauve-pink nylon net, its bodice the new long camisole, its ruchings bright with paillettes and bugle beads, a matching silk taffeta coat. By Talmack. Saks Fifth Avenue; Harzfeld's; Montaldo's; Neiman-Marcus.



Party news coming from Paris

Some of the best new party advice coming from Paris this year—delicious decorations (see above); more coverage (see right); and new lengths (see the next pages).

Top, left: A hair-bow, all of crystal beads, and mounted on a chignon comb. Remember the hair ribbons in July Vogue?—a first appearance of this pretty part of the new romantic movement in women's looks.

Top, right: White ostrich feathers in a white satin frame: a new evening bag.

Second row, left: Yellow satin evening bag laced and tasselled with lemon-yellow crystal beads.

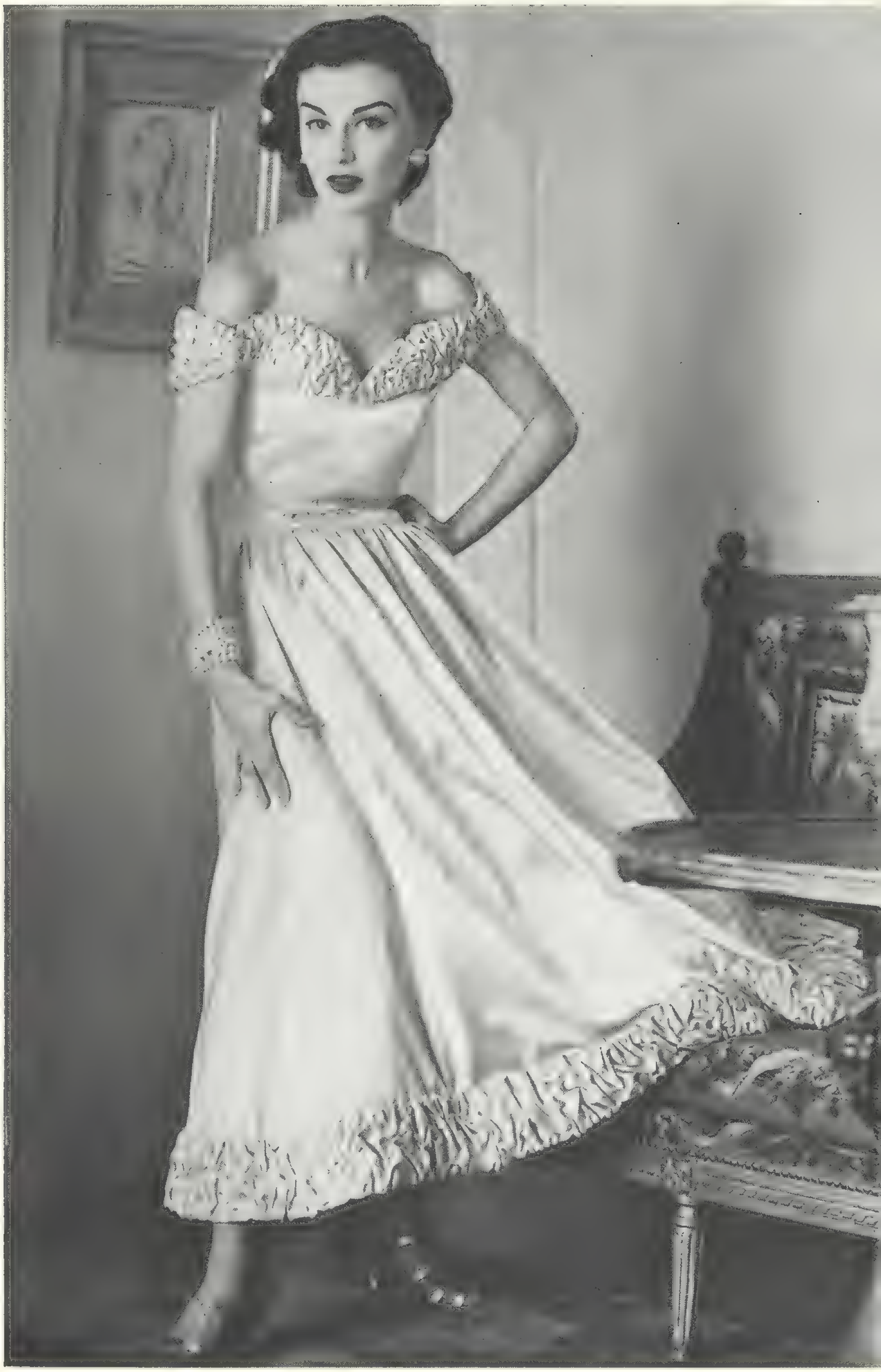
Second row, right: Printed cashmere suède evening bag in white and café au lait.

All: From Givenchy's boutique collection (this is one of the excitements of Paris, incidentally), where the bags are made by Roger Model. All handbags at Saks Fifth Avenue.

Fath: more dress to the dress *Facing page:* Covered arms, covered back, but unquestionably a dress for big evenings. This is the perfect opera dress, for one thing—it has a certain grandeur; its skirt, while full, doesn't commandeer the whole aisle. Its double chiffon top peels off to a strapless dress of satin. I. Magnin.

COFFIN

HENRY CLARKE



Paris party news
the length
the point

Above: The first Chanel dress to be shown this season (she scheduled no formal autumn collection; is doing a "private collection for clients only" instead)—the perfect dress to wear at your own party, because its length is prepared for guests in either full-length or day-length dresses. This, in bud-pink Celanese acetate satin, satin ruched. Copy, $70, at Altman.

Dior: less length to the length *Facing page:* Because of its skirt-length; because of its high-cut neckline, its sheathed bosom-line, this is one of the most influential forms of evening dress coming from Paris. A big evening dress, a ball-dress—despite the above-ankle skirt, the heightened décolletage. In tulle threaded with bugle beads. Shoes for Delman, by Dior.

COFFIN

Party news—the fur evening coat

Here, instead of the "extra" fur that can serve as an evening coat, this: the extraordinary fur that serves only (and most magnificently) as an evening coat. *Left:* The first such fur in history—a full-length cape-coat of American chinchilla (never before have enough skins been available to make this much coat). The wrapping here, columnar—slender over long or short, full or narrow evening dresses. The sleeves here: not slits, but actual sleeves, slipped almost imperceptibly into the horizontal skins. By Maximilian, in Empress chinchilla; also at Holt Renfrew of Canada. The diamond ribbon at her throat; earrings: S. G. Barnett. *Right:* Silky black broadtail, cut as though it were silk taffeta—shirred in tiers and shaped like a soft Victorian peignoir. This is important fashion news, this coat—and wonderful advice for full or narrow long evening dresses; with a short black evening dress and a theatre hat. By Ralph Marano, in Hammer Brand-processed black broadtail lamb. This, from Russeks; I. Magnin. Diamond earrings: Cartier.

HORST

Abbé Dimnet

writes a letter to an American woman who says "she would like to write"

It is not the first time I have read the identical words you use in telling me of your wish, and many other writers must also have read them. They cause no surprise; we would all like to do what we admire other people for doing. I would certainly like to lead an orchestra. I would also like to have conquered Mt. Everest.

When the recipient of a letter like yours senses that his correspondent is merely flattering his professional vanity by envying his talent, he may smile a flicker of satisfaction but he never thinks of answering the letter.

His conscience compels him to act differently when he suspects that the same words, "I would like to write," mean something appealing, a thwarted desire, a possible vocation. Many answers to such letters appear in the published correspondence of writers.

The tone of those answers is almost invariably discouraging. You imagine, the advisor says, that because there are thousands of books in the windows of publishers thousands of writers must be on their way to glory. It is not so. The multitude of books which set your imagination on fire are only a fraction, probably one fifth, of the books which have been written but will never be published—unpaid-for work in a world in which you have to pay for everything. The manuscripts of those books lie unknown in their author's secret drawers. They have been rejected, rejected with a printed formula, the heartless politeness of which has added insult to injury.

There are famous examples. You may know that the manuscript of Marcel Proust's first book, a masterpiece, was rejected by . . . well, yes, by no other than André Gide. But do you know that the manuscript of Conrad's first book was turned down by Meredith? To these disheartening examples the writer often adds a few classical cases of genius dying in poverty, sometimes in despair. He concludes with the solemn admonition: do anything, drive a laundry-truck, sell the proverbial peanuts, but do not write.

Dear lady, don't be afraid that I may adopt this tone, for two reasons: the first being that things are not quite so bad in the literary profession, and the second, that you are evidently thinking of literature as a pleasure, that is to say a vocation, and not primarily as a money-making proposition.

Statistics show that over a million Americans make a living by writing. They are playwrights or novelists, they are journalists of some kind, editorial writers, reporters, rewrite men; they write dialogues for the cinema or *chansons* for the cabarets; they translate books from foreign languages; in short, thousands and thousands have pen in hand all the time. To be accurate, one American in every hundred and sixty subsists by writing.

Don't you think it is an encouraging proportion? It is higher than that of plumbers, a calling supposed to be much safer than literature. So, why exclaim in Jonah tones that a person is lost if he or she wants to write?

But you have not asked me if you could make both ends meet by writing. You have told me that whenever you see people alive on the stage or in the pages of a book, you are actively conscious of the novelist or playwright who can thus lend life to the creatures of his imagination. You envy him that magical power; you would love to possess it yourself, and that is what you meant by saying that you would like to write. What could be more natural, and how foolish you would think me if I were to answer you: ah! but there's no money in it! It is because I feel this so strongly that I could not go to bed with a good conscience tonight if I did not try to advise you.

You are evidently not the kind of person who expects an overpowering illumination couched in Coué language: "Write at night when everything is still" or "Take maté tea with a spoonful of cactus brandy" or, in the words of Montaigne, "Take your ideas for a walk," as Arnold Bennett once told me he himself did, walking round and round the Luxembourg garden repeatedly asking himself: "And what do they do now?"

What do you really want? Certainly more than the little distinction that would be added to you if your friends could whisper to strangers: "And, do you know, she writes." These futilities are beneath you, you feel you have a calling, and what you want to be advised about is a trade.

Well, you probably ride horseback, or play tennis, or play bridge, and you know that excellence in anything is tremendously facilitated by a gift. A gift, in a certain degree, dispenses with advice. Poets never ask for advice, nor do enthusiasts, or people inclined to polemics, or instinctive storytellers. They write somehow and anyhow, and often remain imperfect writers to the end, but they *are* writers, and they know they are and everybody knows they are. You do not seem to belong to that privileged category; your tone is modest; one feels that you are facing a decision about which you are not absolutely sure. You need encouragement as well as advice.

It does need encouragement to tackle anything that requires perseverance. Writing is the satisfaction of an urge, but it is also obedience to a call, as a man can not hope to become an athlete if he does not submit to a diet. Only, while the athlete's diet means chiefly retrenching, do not imagine that I am advising you to give up the social contacts which have so far been your staple. The writer's workshop is not his study. He is a writer—I mean he is mentally writing—wherever he happens to be. The more he sees of the world, the more he accumulates what a literary person is supposed to communicate to his fellow men. Surely you must have been struck by the erudition of some novelists, even of some reporters. They seem to know hundreds of people, thousands of subjects and no end of places. They write about war as if they had been soldiers, about tradespeople as if they had been in business. Balzac, in this respect, is not the only giant. Somerset Maugham, little given as he is to window dressing, surprises by the extent and variety of his knowledge. No writer is worth his salt unless he gives us the impression that he knows more about human nature than most of us, his readers. We realize that while watching the human scene he has not been content with the amusement it gives to all of us but has searched in his own consciousness for those psychological explanations of complex actions which we admire in literature. Have you ever studied a portrait of Shakespeare or Molière? Pensive brows. Yet those two were men of the world, actors, surrounded by people eager for good parts. But all the time they were intent on observation.

The staccato of modern civilization prevents us from remembering a trait of the past which is also a lesson. Many of the contemporaries of Shakespeare, Molière, and Fielding, instead of being, like us, the victims of a passion for amusement, took a refined pleasure in studying their immediate circle, and thereby developing their psychological acumen. Histories of English literature have accustomed us to regard Chesterfield or Walpole as writers; but both men were courtiers who, no doubt, felt high above the hacks of literature. Only, they were possessed with that interest in human nature which, if fixed at all in words, becomes literature. The *jeux de société* of that brilliant epoch showed the same interest. Some of those quickly sketched portraits have survived. We do not want to let them perish; they are part of the common heritage.

All those portraits, or "characters," or maxims have one trait in common, originality. They are, of course, marked with the usual characteristics of their period, even of the fashions of their day, but we have no doubt that the man or woman who wrote them gave us a personal impression. In other words, literary originality is only a form of personal sincerity.

Do not exclaim that, if it is so, you lose all uncertainty about your vocation as a writer; you feel sincere, you are sincere, nobody can be more averse than you are to any kind of pose. Are you sure?

Your conversation is like that of most people, full of clichés, because your mind is crowded with traditions, prejudices, or conventionalities. So would be what you would write if you tried. It would look like innumerable things already written. Sincerity with a pen in the hand is rare, because to most people it is difficult. The wittiest man I ever knew wrote painfully laboured letters; his pen seemed to be made of lead.

To get at one's real self is the fundamental necessity of our intellectual as well as our moral growth. The average man generally reaches that kind of independence as slowly as he may secure economic independence, and as slowly, certainly, as he achieves the moral perfection of which he is capable.

Indeed, the two things seem inseparable. Many writers remain as vain, irritable, and selfish as the Latin poet said they naturally are, but there is in them a reserved zone about which we have no uncertainty. We call that their philosophy, but it is only that side of their mentality which they have succeeded in entirely dedicating to truth.

There comes a time in the life of all writers when even the most reticent cease to be afraid to express their innermost beliefs. Then they do their best work, the kind of work by which even writers who do not occupy much space in literary history are sometimes remembered. You will know when you yourself have reached that stage, for with it will coincide the appearance in your consciousness of an irrepressible urge to write.

Most people who "want to write" imagine that they have plenty to say, and need only a bit of advice to become capable of saying it. This is true of the highly gifted, but it is not true of nineteen in twenty of us. We need an apprenticeship, even if it happens that we have a lot to say. I once met in Washington a retired admiral who told me that he had been working all his life on a history of the American Navy. He had accumulated notes enough for at least two or three volumes, but he had stuck in his work for several years because

(Continued on page 151)

QUEEN ELIZABETH THE QUEEN MOTHER, NOW VISITING THE UNITED STATES AND CANADA

A small, smiling, pretty woman, whose cornflower-blue eyes radiate an unquenchable interest in everything and everybody (someone once said of her that "she walks down a corridor as though she can't wait to see what is at the end of it"), Queen Elizabeth the Queen Mother is now in the United States, where she will visit New York, Washington (as the guest of President and Mrs. Eisenhower), and Williamsburg. Before returning home she will make a five-day tour of Canada, starting November 12. In New York, she will attend the final convocation of Columbia University's bicentennial, and, at a dinner of the English-Speaking Union, will accept a fund collected to provide fellowships for British students in America, in honour of her husband, the late King George VI. Now, as on her earlier visit with him in 1939, the people who see her will marvel at her fresh pink-and-white colouring, of which photographs give no idea; at her quick, direct friendliness; and at her unflagging, unfeigned interest in everything she does and everyone she meets. One British journalist wrote of her, "She . . . has never for one single instant given the impression that any of her duties is anything other than a delight."

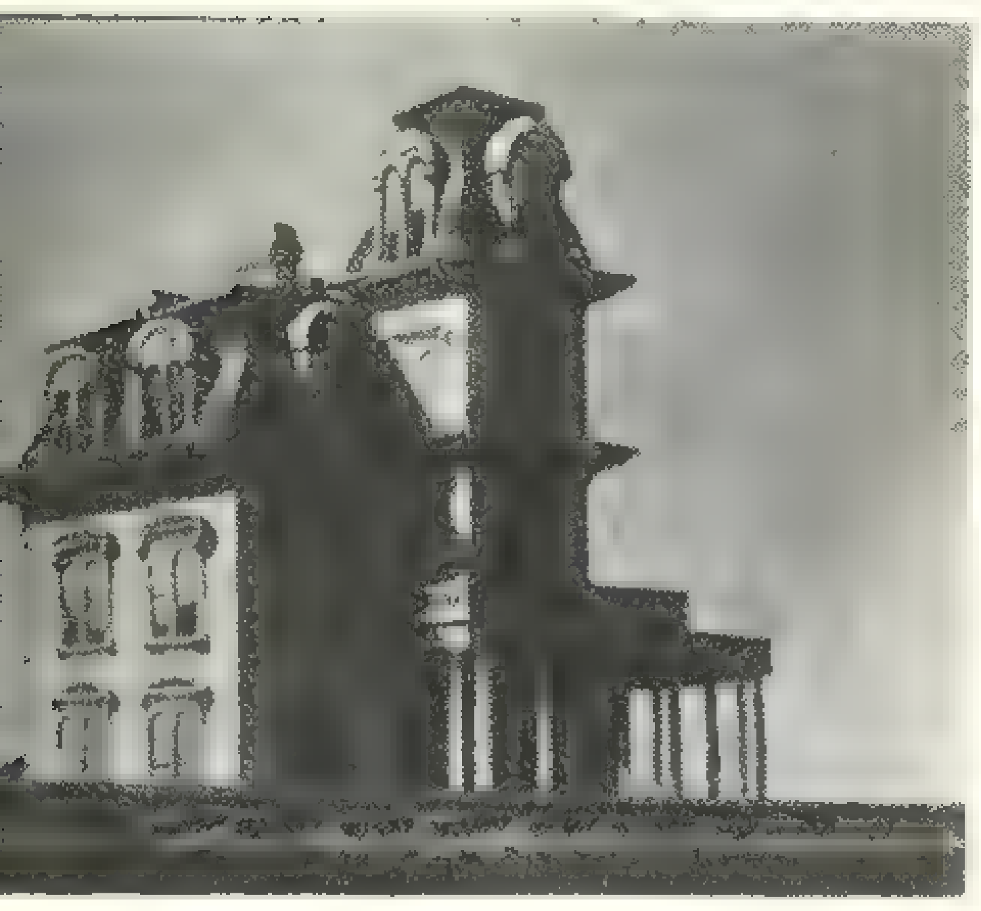
CECIL BEATON

THE BIG GAMBLE:

33 BLUE CHIPS AT THE MUSEUM OF MODERN ART

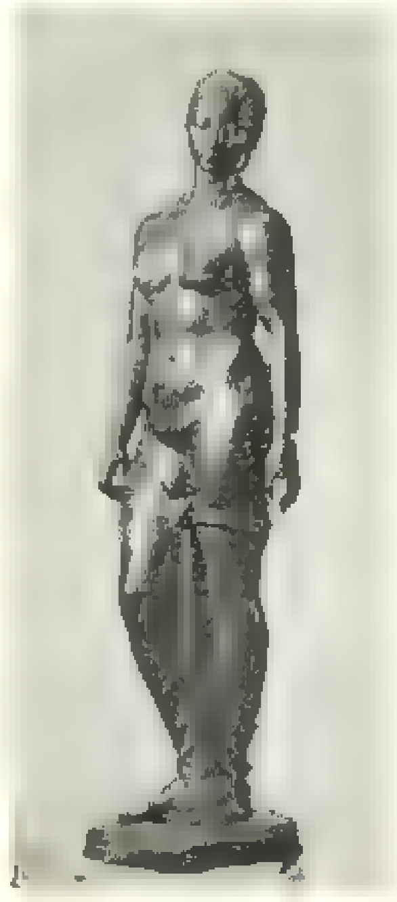
A record of rewarding speculation, backed by some brilliant hunches and rare streaks of luck, all to the eventual benefit of the public, is shown in the comprehensive exhibition of paintings and sculpture from the Permanent Collection of the Museum of Modern Art, now celebrating its twenty-fifth Anniversary. Founded just two weeks before the 1929 stock market crash, the Museum grew up poor, a depression child, faced with the disadvantage of being late to the feast of modern art; others had earlier gathered in Picasso, Matisse, Marin, a hundred more. Among the Museum's skilled speculators, who spent meagre resources with caution and zest, or accepted only the fine few of the many paintings offered the Museum, have been Alfred H. Barr, Director of the Museum Collections, Dorothy Miller, James Thrall Soby, James Johnson Sweeney. Some of the Museum's trustees have gambled wildly, turned in their wins to the Collection. A few of these windfalls are among the thirty-three works, all gambles in one way or another, shown on these and the next two pages. They help make up a miniature history of the Permanent Collection of the Museum of Modern Art.

Hopper, "perhaps too realistic"



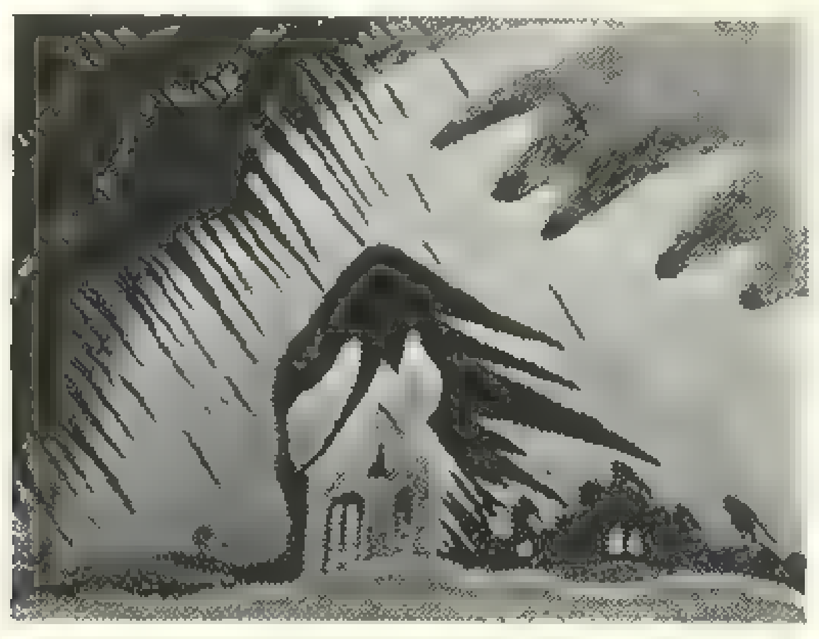
Edward Hopper's "House by the Railroad," a powerfully dramatic painting, was the first painting in the Museum's Permanent Collection, a gift from Trustee Stephen Clark in 1929. The beauty of Clark's gamble lay, not on a rising market, but on the eventual definition of "modern art"; many modernists thought Hopper perhaps too realistic. (In the twenties, Hopper oils often sold for $600; now may run to $5,000.)

Lehmbruck, "critics' dislike"



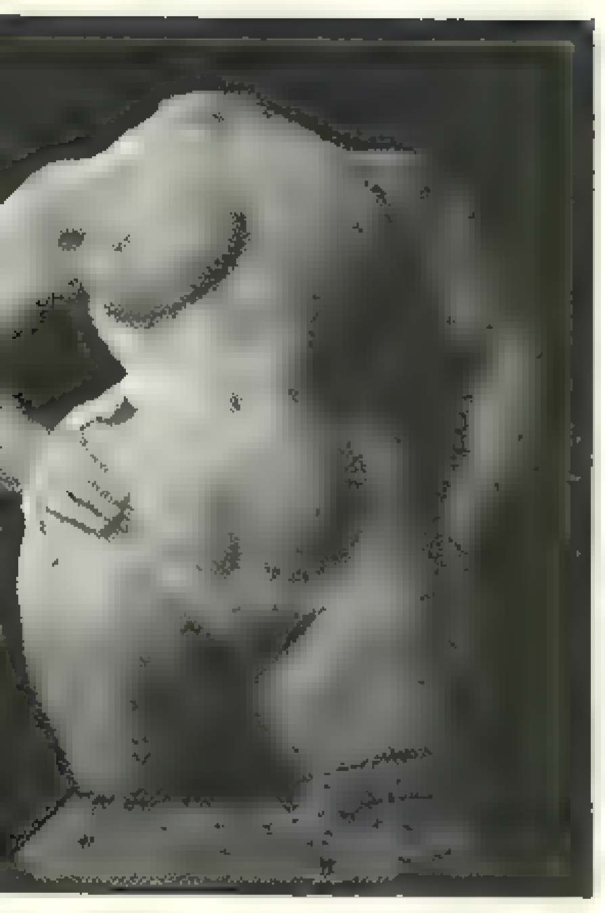
In 1930 when Stephen Clark gave this "Standing Woman" to the Museum, it was shown—for the first time in any museum—as a part of America's first important Lehmbruck exhibition. Clark bought it at the historic 1913 Armory Show in New York, ignoring the critics' dislike of this now recognized superb German sculptor. Under two thousand dollars in 1913, a large Lehmbruck would probably now send bidding up to $20,000 or more.

Burchfield, "seen in secrecy"



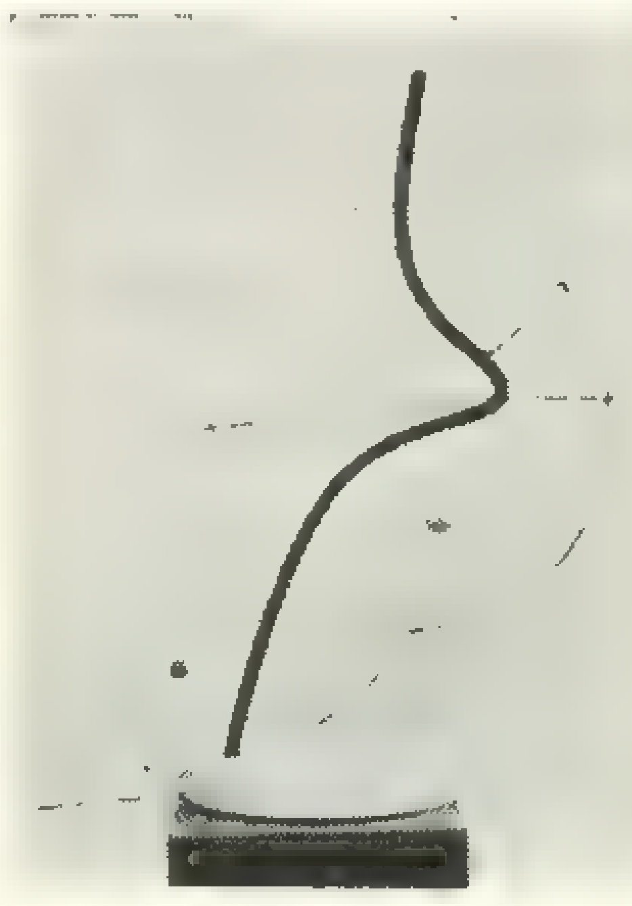
Alfred Barr in 1930 saw in after-hours secrecy at the Rehn Gallery, a group of early Burchfield water colours. Painted before 1920, their quality of fantasy was quite unlike the calm romantic Burchfield scenes of a later period. Burchfield had hidden them, but they were brought to light by Edward Root, the son of Elihu Root. At Barr's urging, Frank Rehn agreed to let the Museum show them and from that show, Mrs. W. Murray Crane, a trustee, bought "East Wind," gave it in 1934. (At that time the price was about $800; now it would be about $1,800.)

Lachaise, "opulent figures"



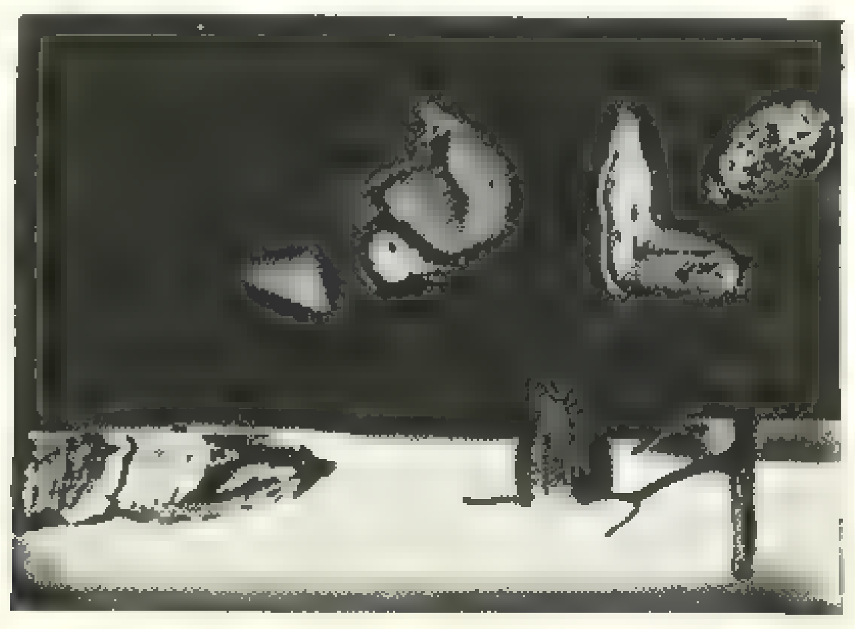
The opulent, ecstatic figures of Gaston Lachaise first appeared at the Museum in 1930, the year after the doors opened. By 1934 when "Torso" was added to the Permanent Collection, most American museums were still not buying. A year later Lincoln Kirstein organized for the Modern Museum the first comprehensive exhibition of Lachaise ever held in a museum. A Lachaise figure could be bought then for the cost of the bronze casting; now, for several thousand dollars.

Calder, "the Museum swapped"



The first Alexander Calder work ever exhibited in a museum appeared in the Modern Museum's 1930 show, "Painting and Sculpture by Living Americans." In 1934 the Museum invested in a Calder mobile (his first to enter a museum), but with the feeling that a more important mobile should belong in its Collection, the Museum swapped that first one for "A Universe" (shown left). A Calder that cost $200 in 1934 would be $2,000 now.

Dali, "his most famous"

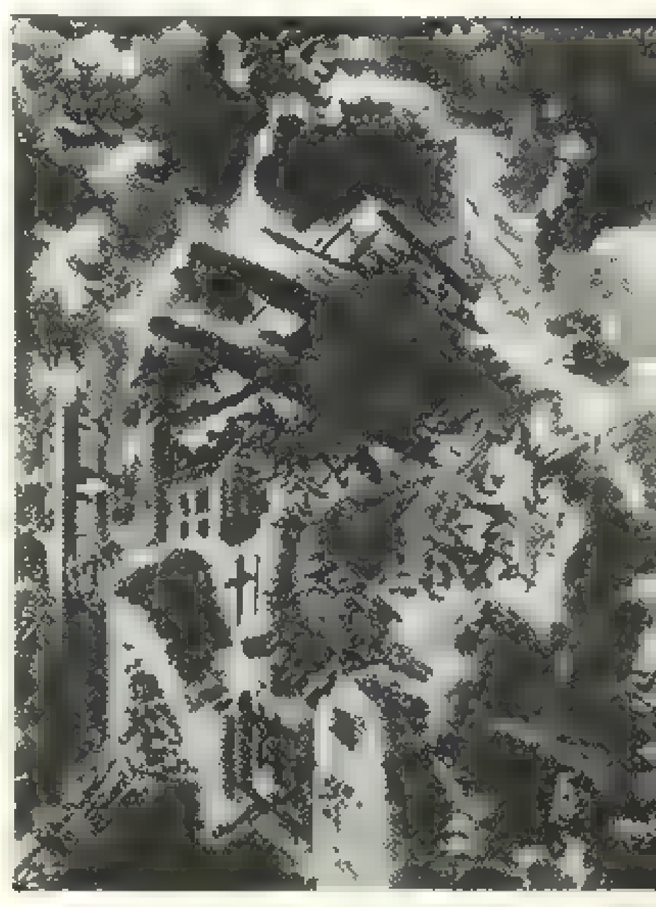


The first Salvador Dali painting ever bought for a museum was "The Persistence of Memory" in 1934. Now it is easily his most famous, partly because the public was amused by its limp watches. Dali called these watches "the tender, extravagant, and arbitrary paranoiac-critical Camembert of time and space." Such a Dali, valued then at five or six hundred dollars, now is worth about $4,000.

Brancusi, "a whoosh of metal"

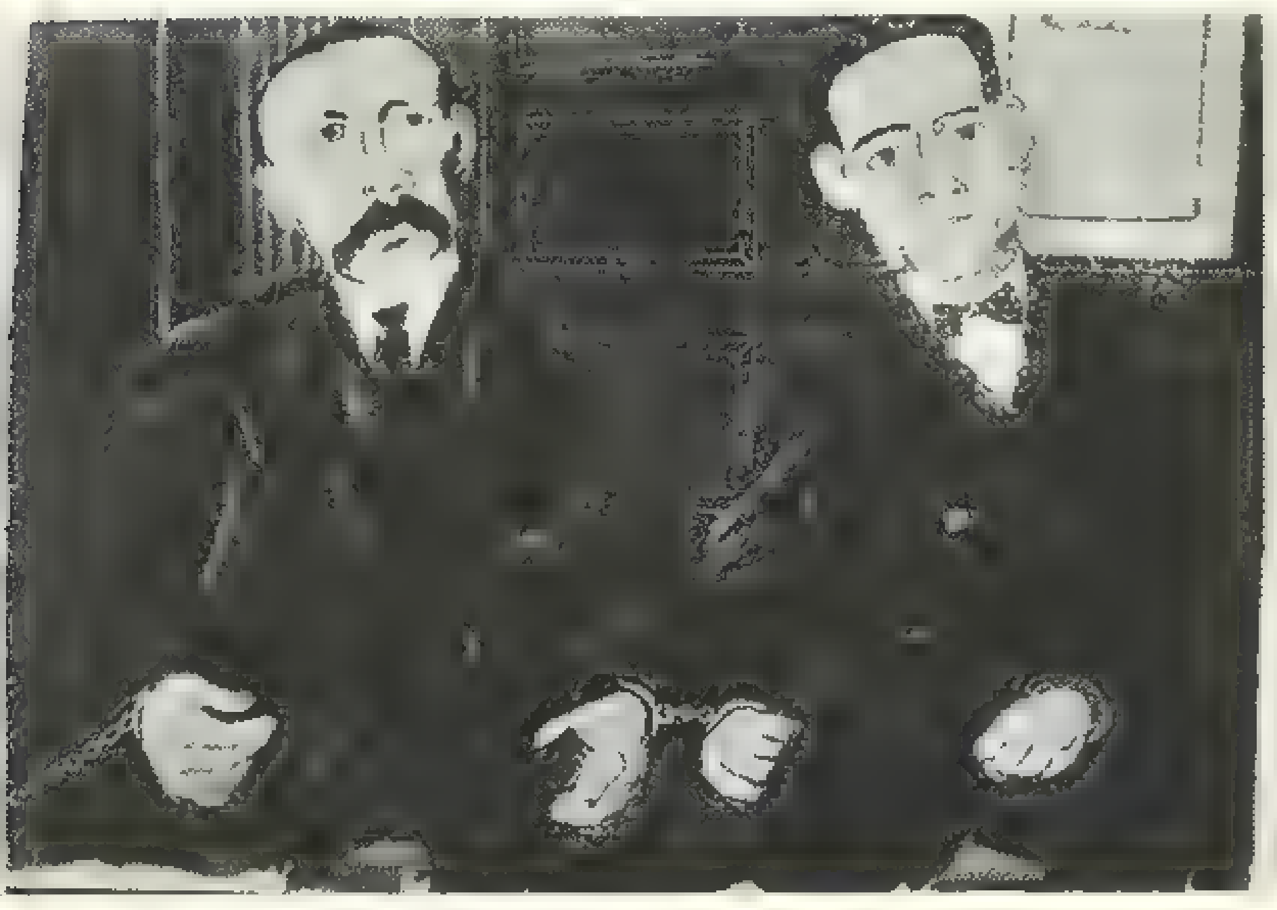
Constantin Brancusi's "Bird in Space," bought by Stephen Clark in 1926, proved another of his superb judgments. When he gave it to the Museum in 1934, it was the first Brancusi to enter an American museum. This extraordinary bronze abstraction, a whoosh of metal, has the simplicity that Brancusi meant when he said: "Simplicity is not an end in art, but one reaches simplicity in spite of oneself by approaching the real meaning of things." In 1926 such a piece might have cost about $3,500 but now the price would be nearer $12,000.

Grosz, "churning and violent"



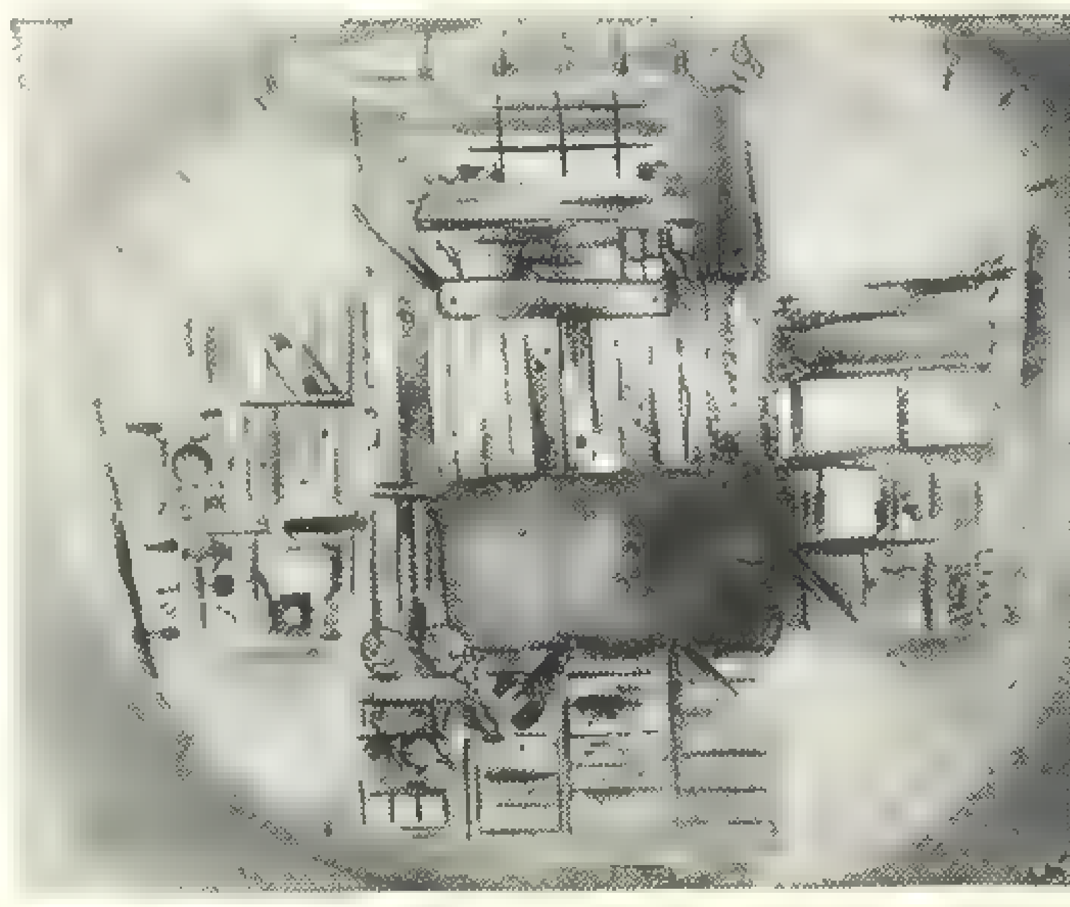
Famous in Germany as a painter of bitter, brutal canvases, a satirist of stature, George Grosz was known in this country when the Museum began. In its first show of German painting in 1931 the work of Grosz appeared. In 1934 the Museum acquired "Punishment," churning and violent, painted two years after he came to the United States to live. The first U. S. retrospective Grosz exhibition, organized by the Museum. was in 1941. A Grosz that cost $200 in 1934 now would be about $500.

Shahn, "a room at the Biennale"



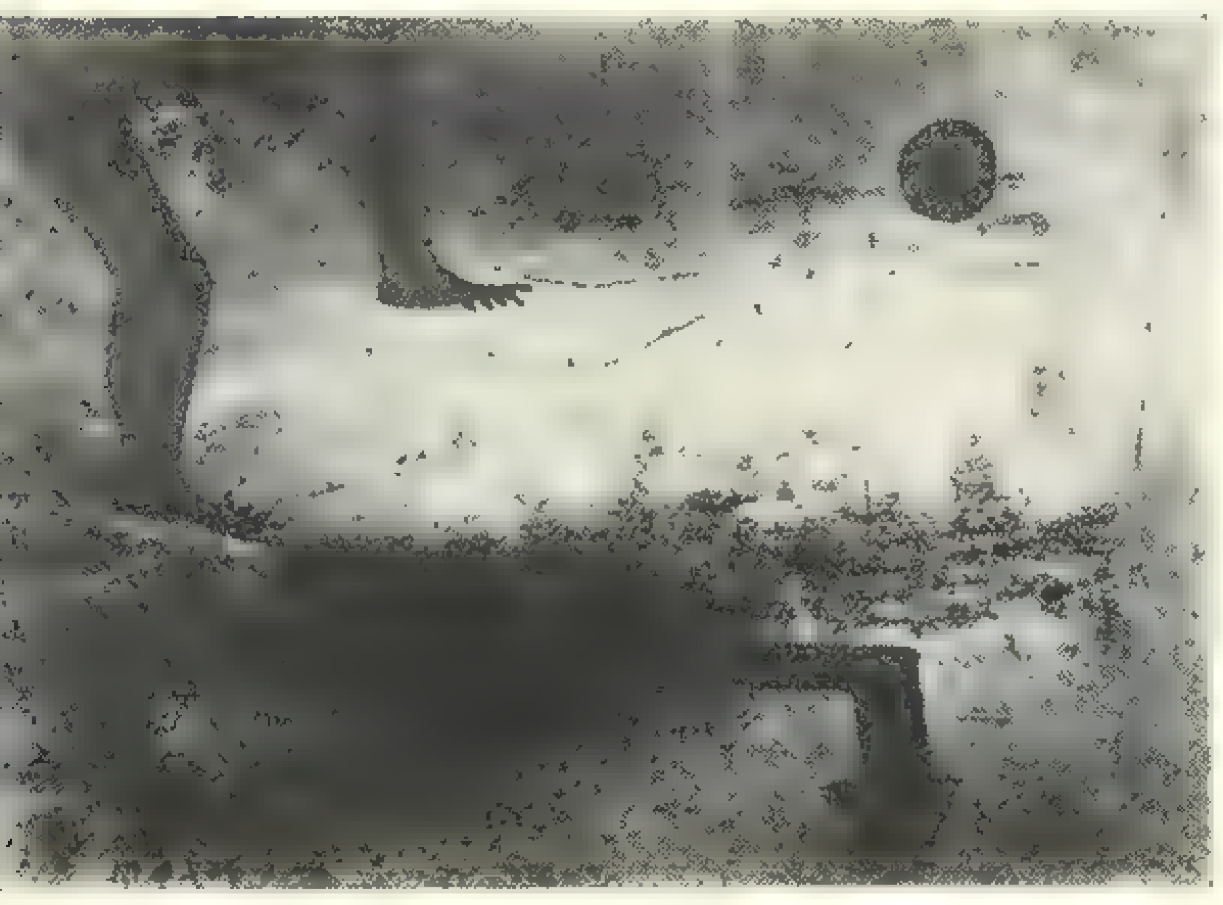
The first Ben Shahn painting ever in a museum appeared in the new Museum's show, "46 under 35," in 1930. Five years later Mrs. John D. Rockefeller, junior, gave the Collection "Bartolomeo Vanzetti and Nicola Sacco" (left). Shahn got then about $100 for such a painting. Now he may get $1,200 for a comparable one, had a full room at the Venice Biennale.

MacIver, "weaving and reticent"



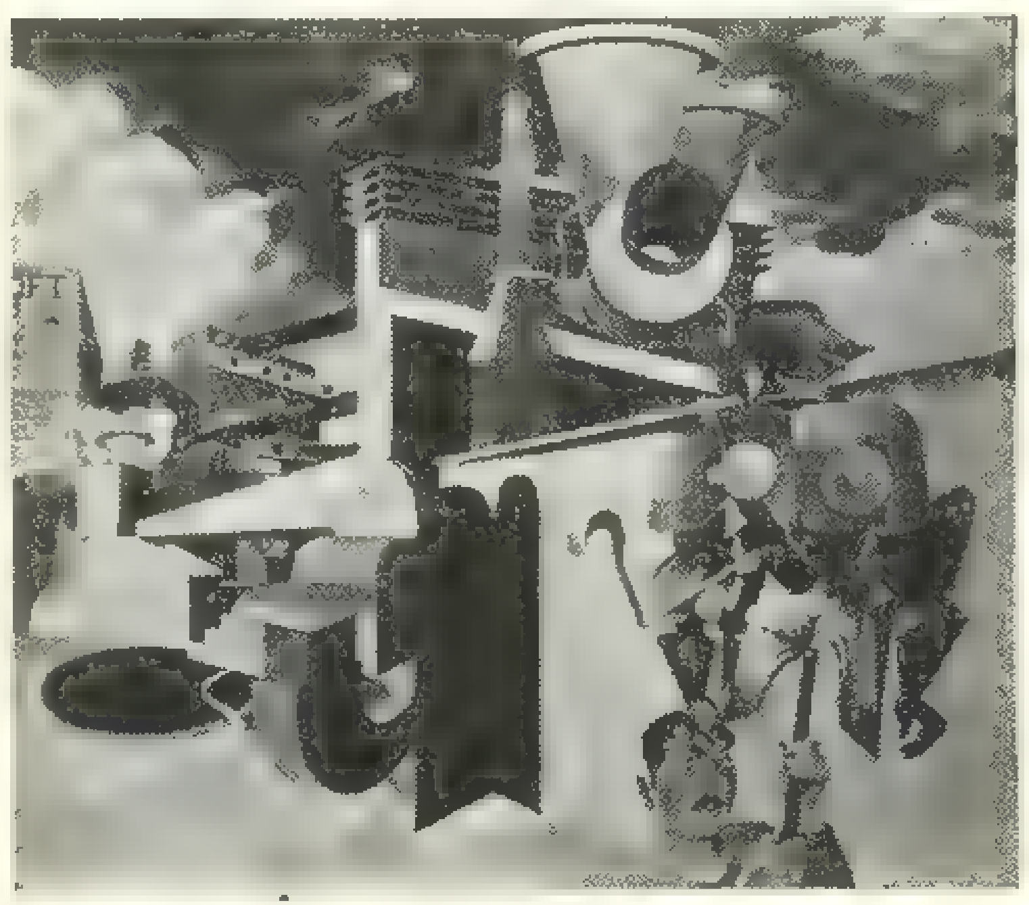
In 1935, before practically anyone knew the paintings of Loren MacIver, her husband, the poet, Lloyd Frankenberg, carried an armful of them to the office of Alfred Barr in the Museum. Among them was "Shack" (right), bought on that visit. It thus became the first MacIver in an American museum. Now MacIver canvases, weaving and reticent, hang in many important museums. A MacIver which cost perhaps $200 in the thirties would now be about $1,800.

Klee, "delight"



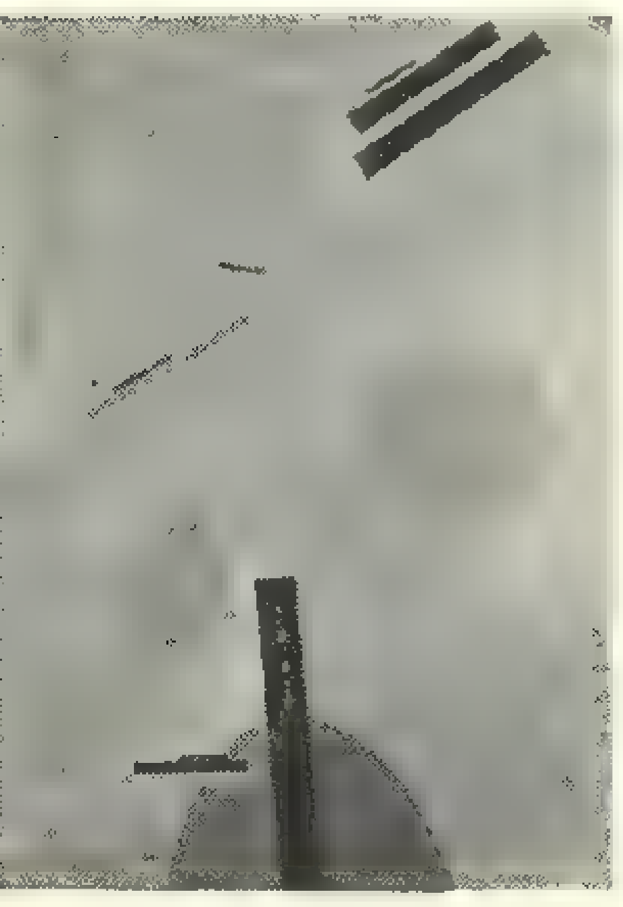
During the Museum's first Paul Klee show in 1930, Mrs. Rockefeller saw and bought the water colour, "Slavery" (left). Following her amiable custom of keeping pictures for a few years and then giving them to the Museum, she added this Klee to the Permanent Collection in 1935. Such a Klee delight cost then about $300, now costs up to $1,500.

Blume, "precise"



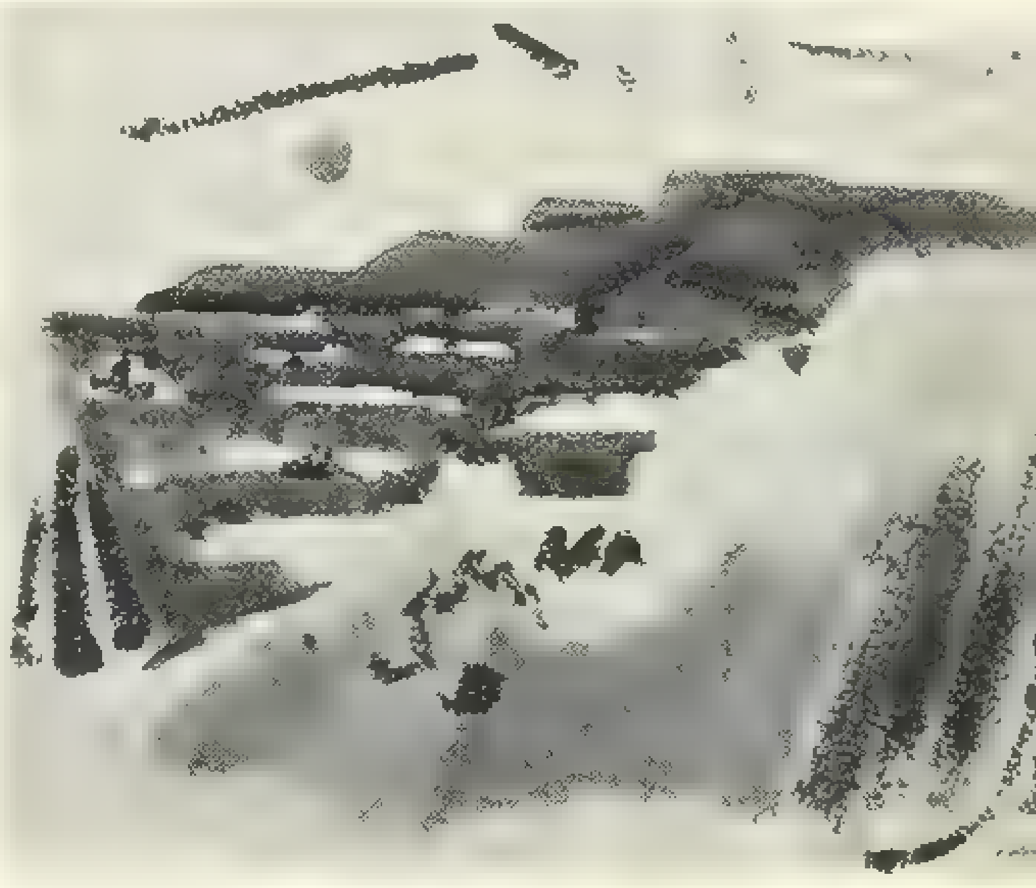
In 1930, a good year for the Museum, Mrs. Rockefeller bought from an exhibition there Peter Blume's "Parade," the first of his works ever shown in a museum. Later she gave the painting, precise, surrealist, and infinitely detailed. In the thirties Blume painted only three large works, which sold for $2,000 to $8,000; now a small Blume oil is about $3,000.

Malevich, "two canvases around an umbrella"



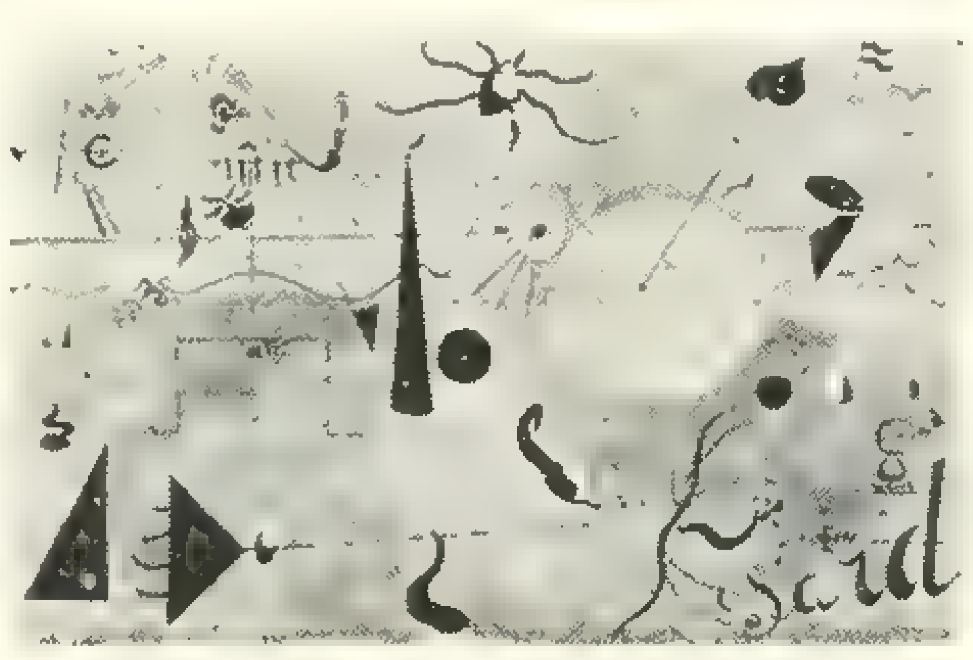
In the cellar of a German museum in 1935, Alfred Barr poked into a cache of paintings by the Russian master, Kasimir Malevich. They had been left in Germany by the artist whose abstractionist tendencies were disliked by USSR authorities. With the full knowledge that the Nazis shared this bias and would be quick to condemn Americans who descended unaccountably into cellars, Barr made a small payment, rolled two canvases around an umbrella, and made for the Dutch border. One of these, "Suprematist Composition," thus became the first abstract Malevich to enter an American museum.

Marin, "brilliant shorthand"



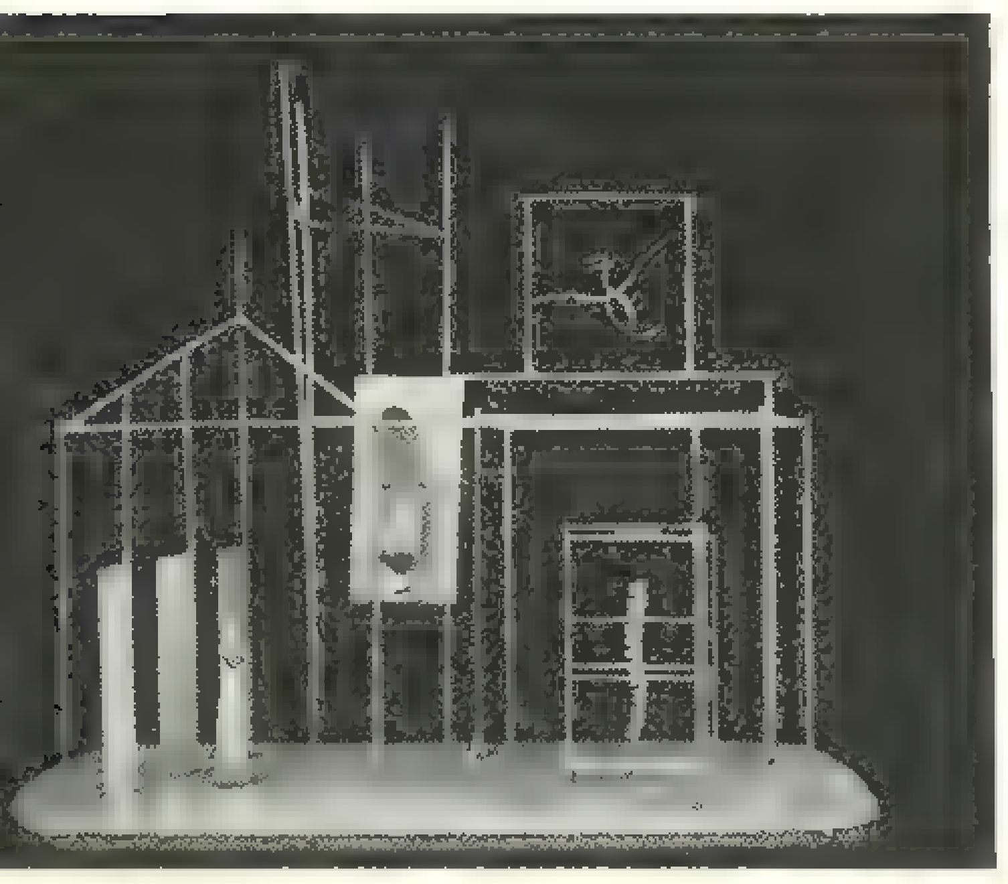
In its first year, the Museum exhibited John Marin and, in 1936, organized his first comprehensive show in a museum, acquired "Camden Mountain Across the Bay." Marin's friend and dealer from 1909, Alfred Stieglitz, sold only to those who appreciated Marin's brilliant shorthand, in a year released five or ten paintings for prices up to $12,000. Now forty or so a year sell for $2,000 to $7,500.

Miró, "from the ex-wife of a surrealist"



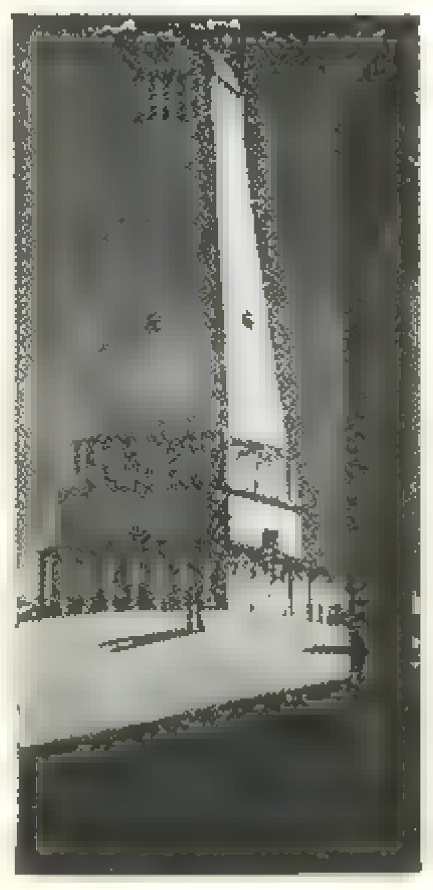
Miró painted this "Catalan Landscape" in the early twenties when he lived in touch with the surrealist poets. In the painting, a bearded hunter, his heart palpitating openly in his breast, smokes a pipe in the midst of fantasies brought on by the artist's hunger. The Museum bought it in 1936, a full decade after Miró's smashing success, acquiring it from the ex-wife of a surrealist poet in Paris for a price just about one-twentieth of what a comparable Miró would cost now. (A large Miró these days is about $5,000.)

Giacometti, "exclamations of astonishment"



Alberto Giacometti's "The Palace at 4 A.M." is an airy construction in wood, glass, wire, and string with "skeleton birds . . . hovering high up . . . among exclamations of astonishment." Bought directly from the artist in 1936, the "Palace" has become, probably, his best-known work, totally unlike his emaciated bronze figures of recent years. At most, such a work might have cost $200, now is priceless; the larger Giacometti sculptures in 1954 range to $5,000.

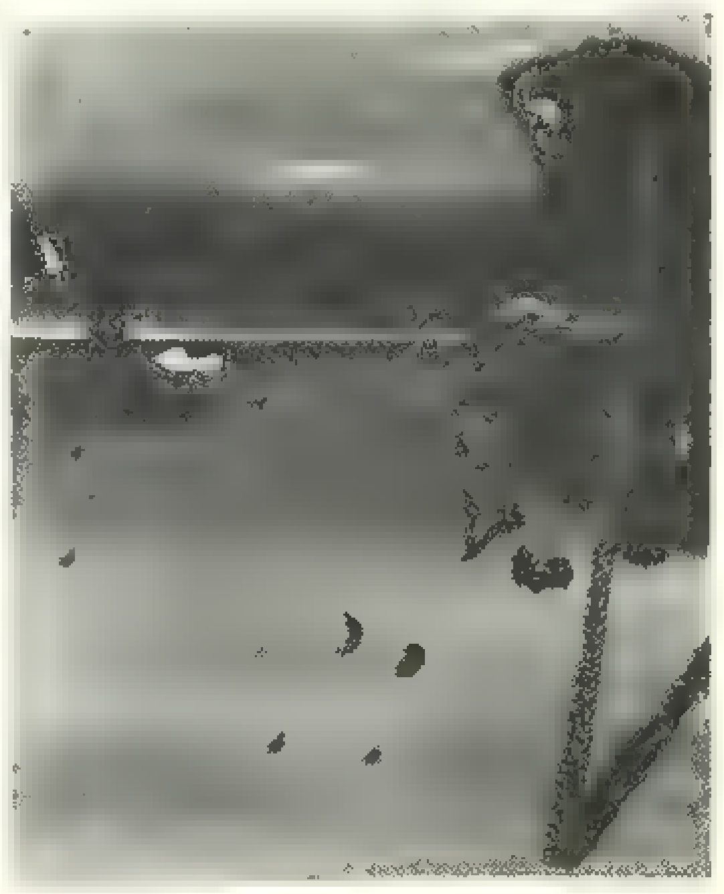
Chirico, "enigmatic"



Giorgio de Chirico's enigmatic tower, "Nostalgia of the Infinite," dated 1911, was the first of the early Chiricos to belong to a museum. Although Chirico, who once said he could paint in the dark, had an established reputation when this picture was bought from a Paris dealer in 1936, the price was low. Equal Chiricos were perhaps $300. Now, by conservative estimate, they might cost $7,500.

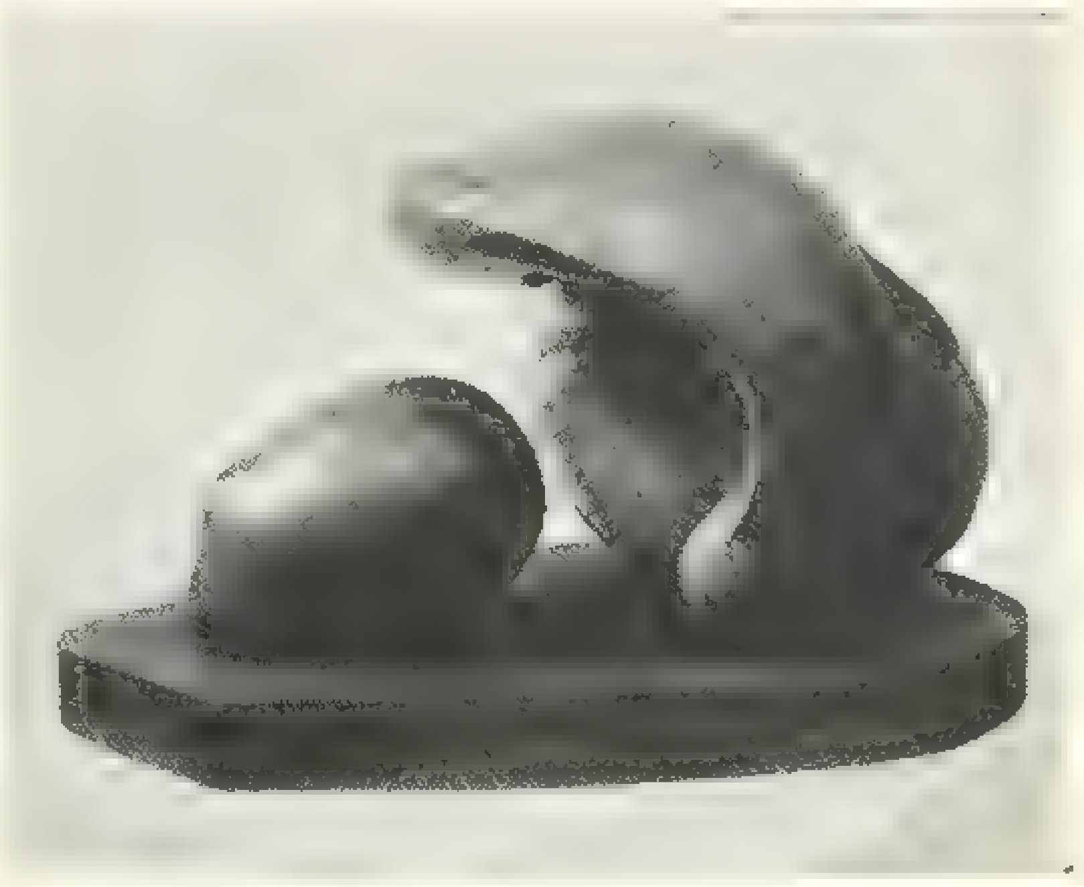
Tanguy, "never-never wasteland"

When the Museum in 1936 bought this exquisite never-never wasteland, "Mama, Papa Is Wounded!" by Yves Tanguy, it was considered his most famous work. Now almost twenty years and many paintings later, this judgment still stands. (Incidentally, no other American museum then owned a Tanguy.) At the time the price for such a painting was about $300; now the price is nearer $3,000.

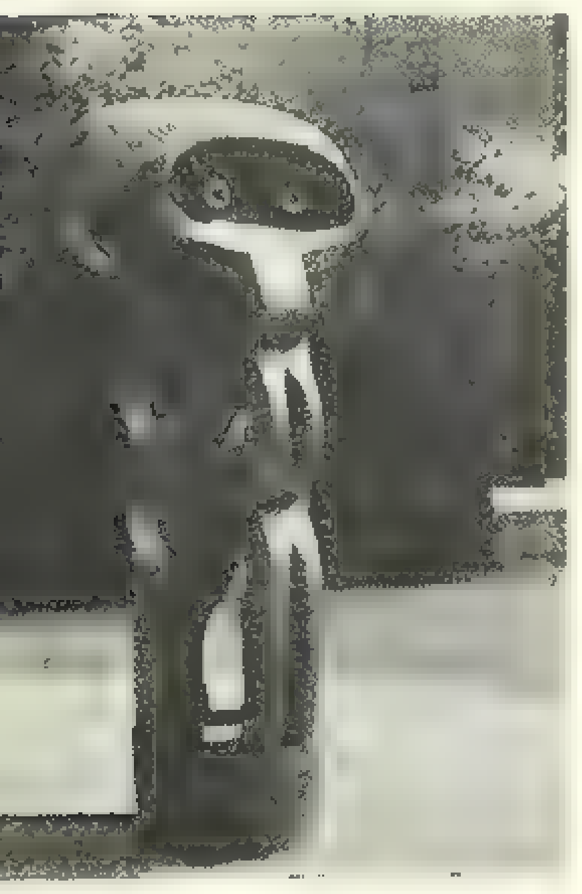


Moore, "swelling forms"

Henry Moore, the famous English sculptor, had never been shown in this country until in 1936 the Museum borrowed and exhibited his "Two Forms"—later described as "a synthesis of abstract form and surrealist psychological researches." In 1937 the eminent British collector, Sir Michael Sadler, gave these swelling forms to the Permanent Collection. At that time a similar smallish Moore cost $500, now would be at least $2,000.

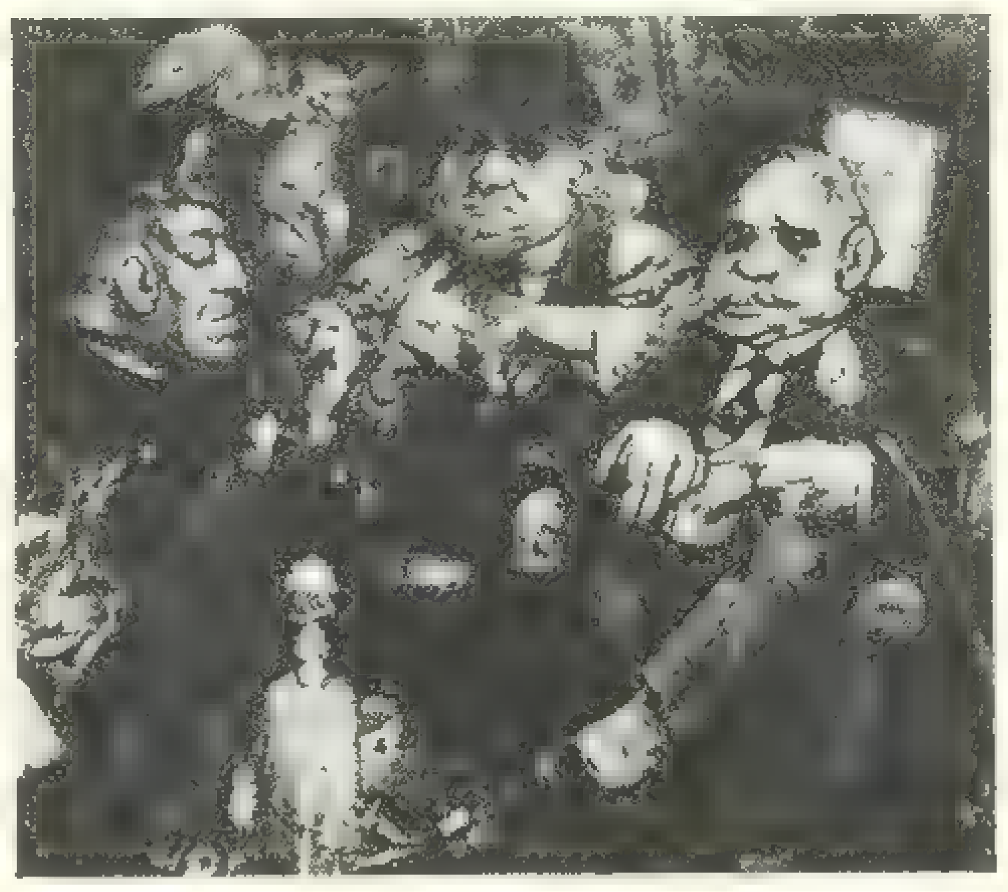


Lipchitz, "quality of an icon"



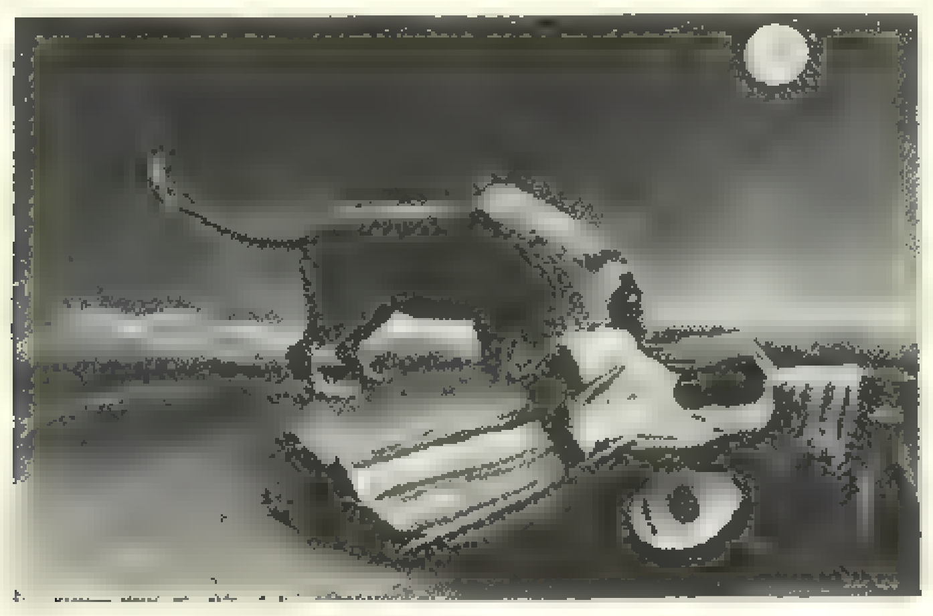
This powerful post-cubist "Figure" by the eminent Jacques Lipchitz was bought in 1937, his first major work acquired by a museum. Finished in 1930, before he developed his more baroque style, "Figure" has some of the quality of an icon. The money to buy it came from the profitable Van Gogh exhibition at the Museum in 1937. Then a Lipchitz cost $2,000 to $3,000; now prices range from $12,000 to $15,000.

Levine, "hard-fisted"



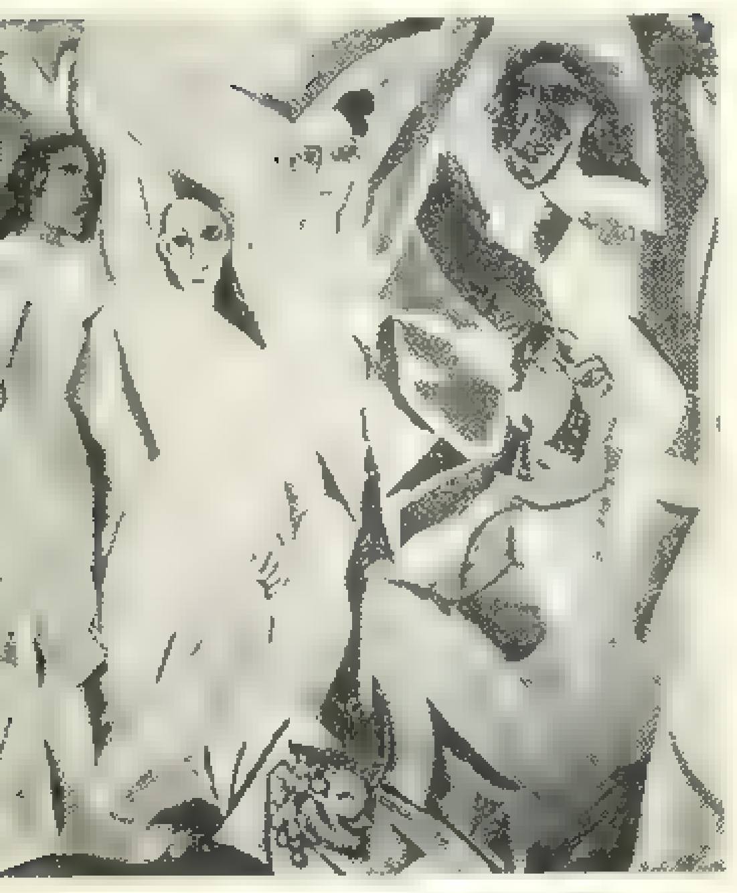
Jack Levine's hard-fisted sociological canvases, brilliantly painted, were first shown by the Museum in 1936. Because this one, "The Feast of Pure Reason," belonged to the WPA art program, it was not for sale. Instead of buying it, the Museum in 1938 secured an extended loan, this being the equivalent with curators of a free throw of dice. Collectors who paid about $350 in the thirties for a Levine painting, insure it now for approximately $1,500.

Rousseau, "vanished after its first exhibition"



Henri Rousseau's "Sleeping Gypsy" vanished after its first exhibition at the 1897 *Salon des Indépendants*, in Paris. When it came to light twenty years later, the great American collector, John Quinn, bought it, and when he died in 1925, he had the painting in front of him. After it was sold at auction, the art world heard a sinister rumour: Rousseau had not painted it at all. In 1939, when the painting emerged from its second retirement, this time in an Alpine villa, the Museum trustees bought it, "accepted the evidence of their own eyes . . . a genuine and very great Rousseau." Twenty years ago such a Rousseau might have cost $25,000, and now up to $100,000.

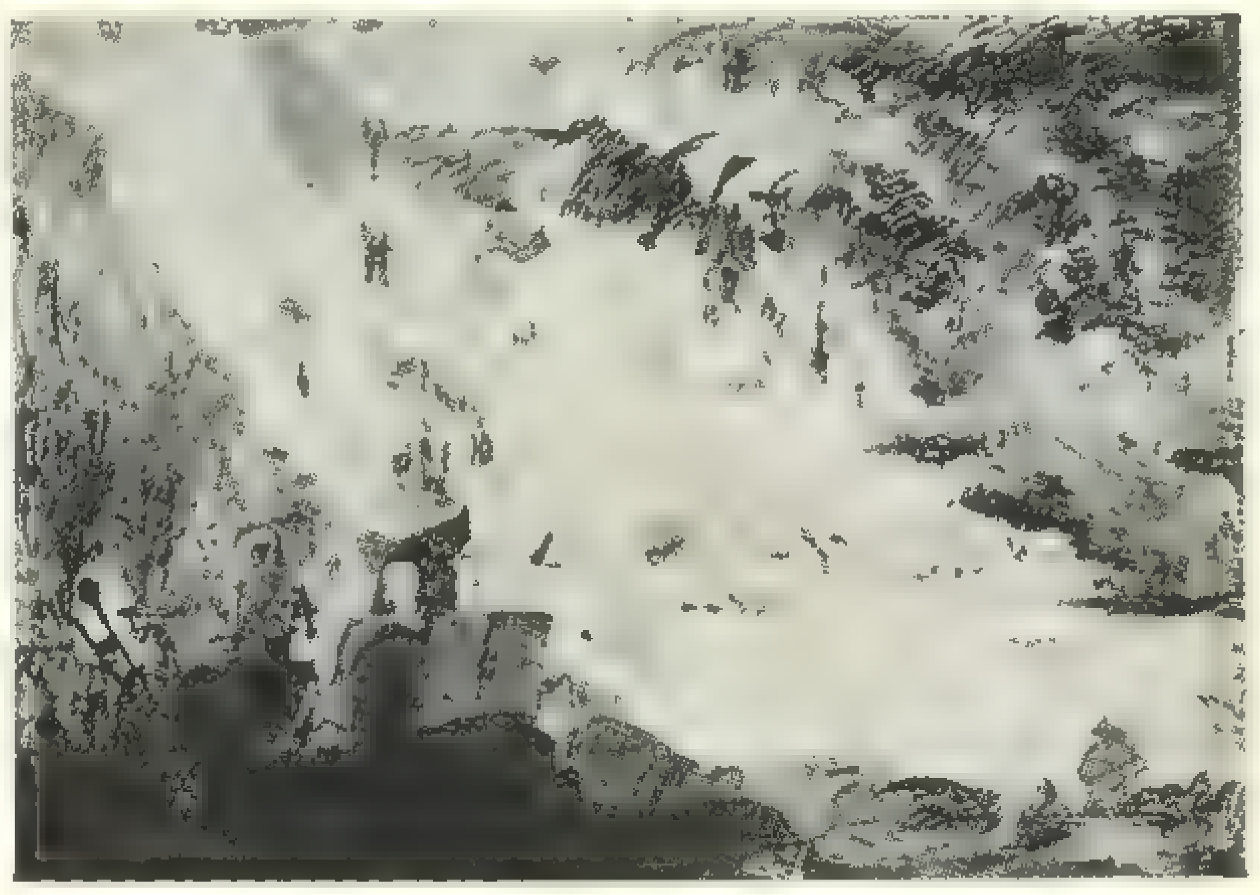
Picasso, "least seductive female nudes"



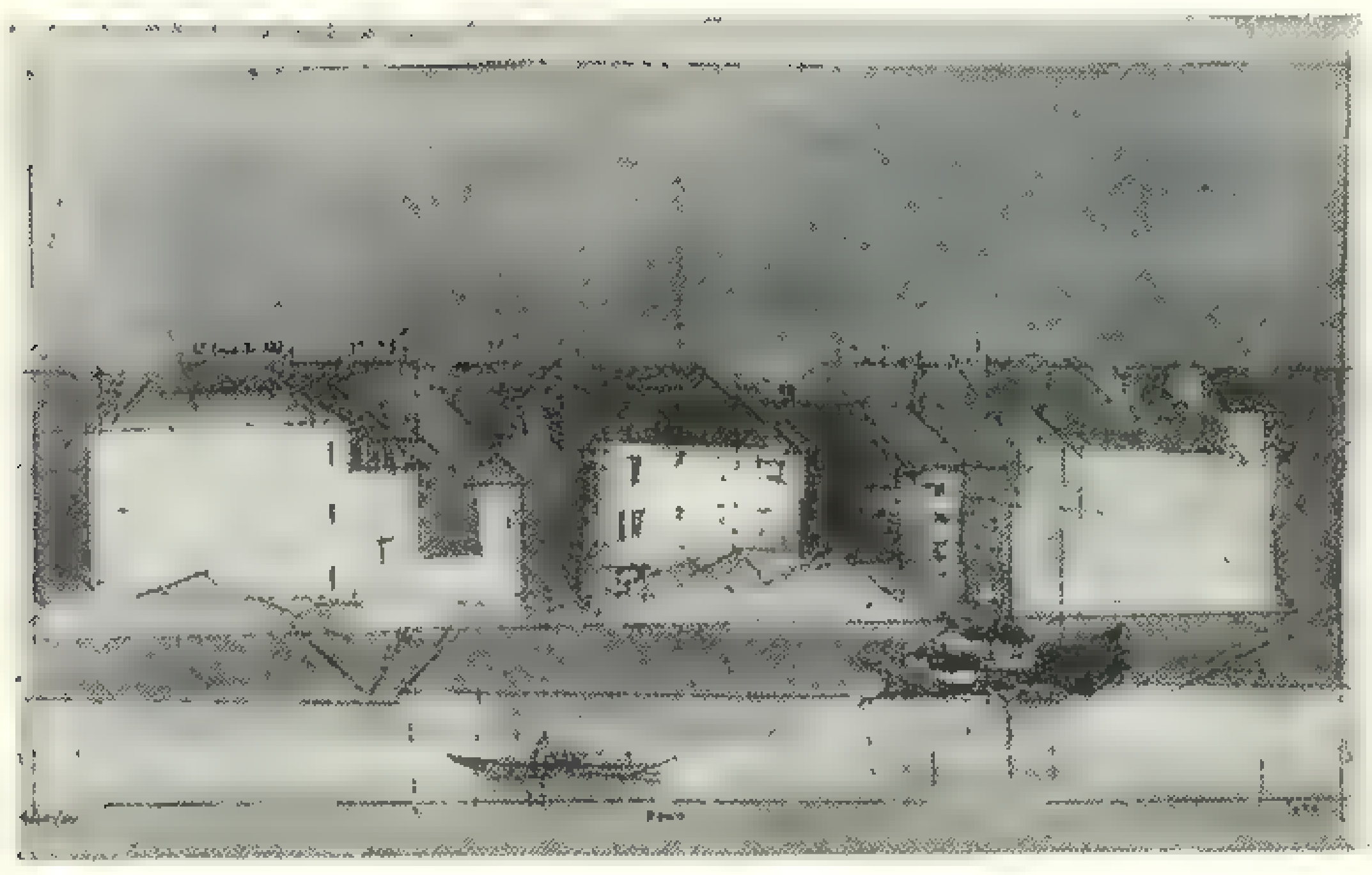
When Leo Stein, Gertrude Stein's brother, visited Picasso's studio in the autumn of 1906, he found there "a huge canvas, expensively lined as if it were already a classic work." By 1907 the canvas was covered with "Les Demoiselles d'Avignon" who have been called "five of the least seductive female nudes in history." From that time until the 1937 Exposition in Paris, the painting remained out of sight, unknown. In 1939, by exchanging a Degas, the Museum obtained what is probably the first Cubist painting and, naturally, without price.

Ensor, "anticipated surrealism"

James Ensor painted the fantastic, somewhat anticipated surrealism. In 1940 the Museum bought his "Tribulations of Saint Anthony," finished in 1887. First important Ensor in an American museum, its acquisition preceded his fame by ten years. Several thousand dollars then, an Ensor now would be about $20,000, in Belgium.



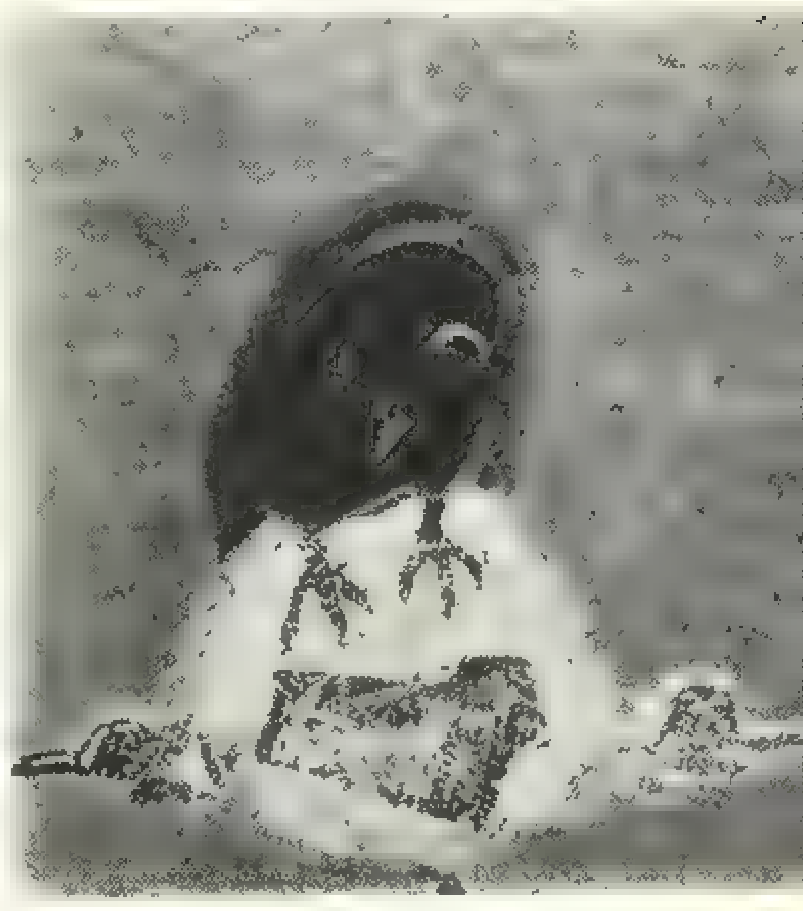
Feininger, "palely sharp colours"



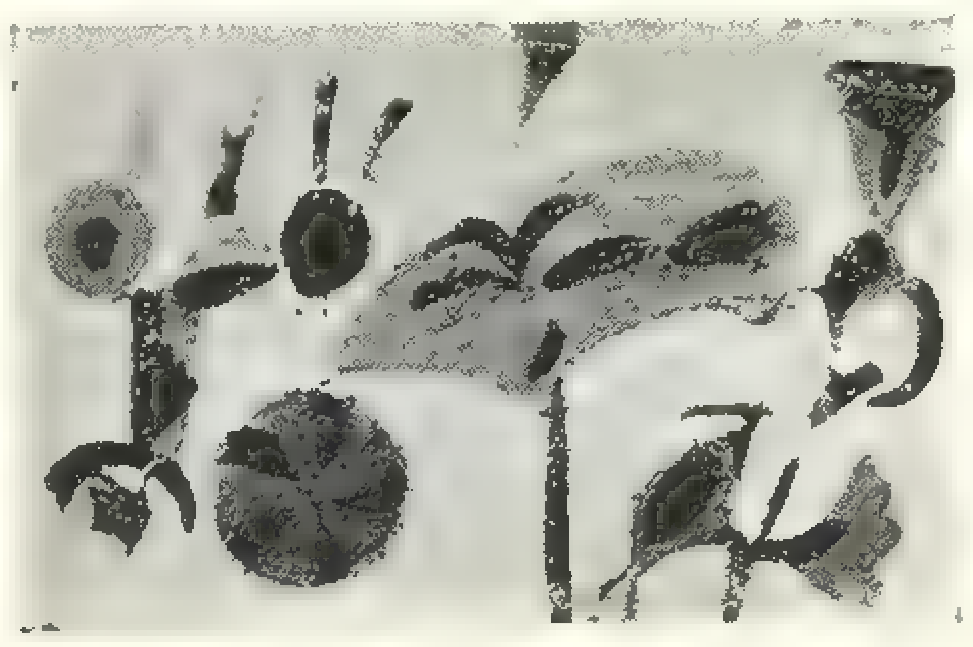
The Museum in 1929 showed a work by Lyonel Feininger, an American who had no reputation here but a rather handsome one in Germany. His delicate line, his palely sharp colours met mainly disapproval from the critics. In 1941 the Museum bought the water colour, "Dawn" (left), and then in 1944 arranged Feininger's first one-man show in an American museum. His water colours then were about $200, now are double.

Graves, "popular as the sunflowers"

The birds of Morris Graves are almost as popular as the sunflowers of Van Gogh. For a 1939 exhibition the WPA loaned the Museum several gouaches by Graves. Three years later the Museum gave this young Oregon artist his first big show, and then bought as a group, ten works. Among them was "Blind Bird," now famous. At that time such a Graves cost $100, now would be nearer $1,200.

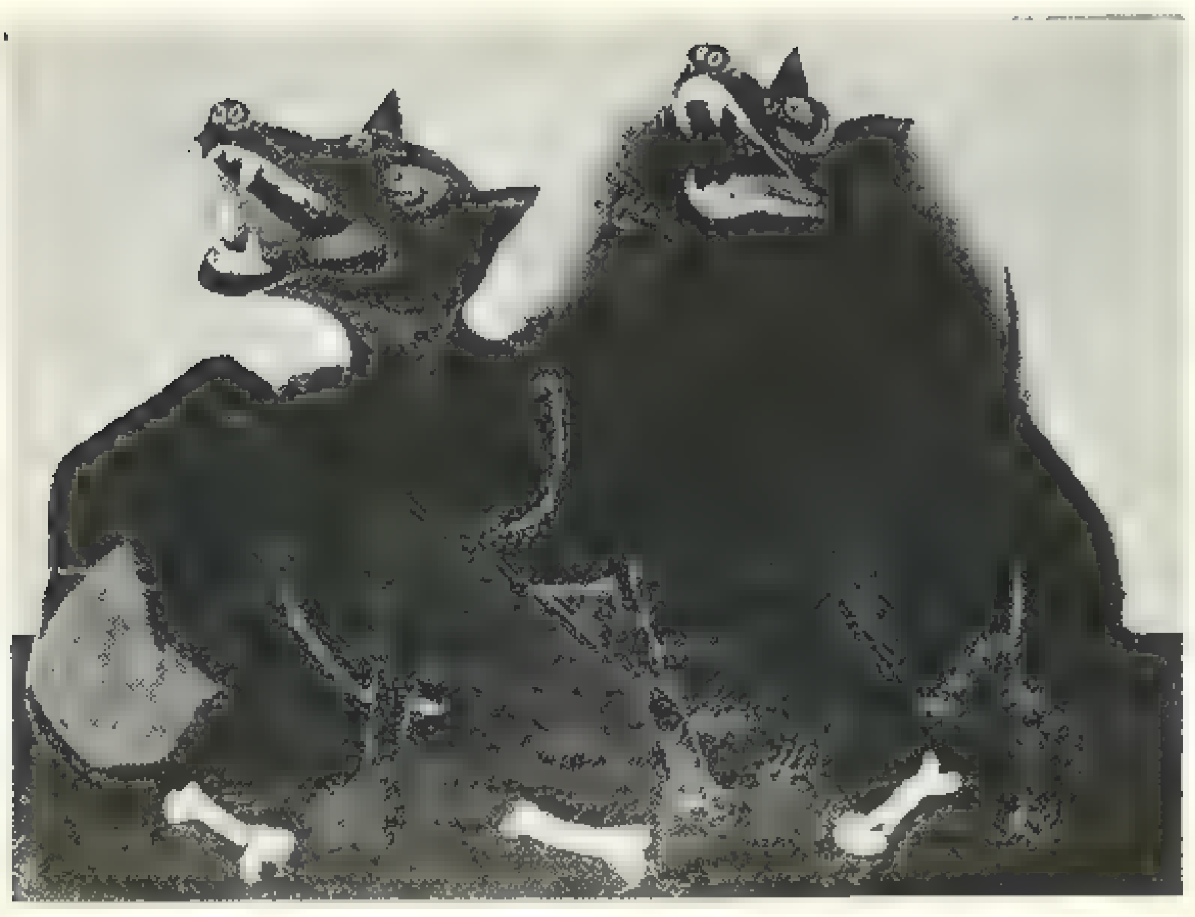


Gorky, "the eye-spring"



Arshile Gorky, whom André Breton once called "the eye-spring," never had the pleasure of wide recognition during his life. After his death in 1948, his stature as a painter grew enormously. The Museum, however, showed his work as part of that 1930 exhibition, "46 under 35," in which Ben Shahn also appeared. In 1941 the Museum acquired Gorky's "Argula" (left), since then owns five more, and showed him importantly in 1946. A Gorky which might have sold from 1940 to 1948 for $600 or $800 would now be from $3,000 to $5,000.

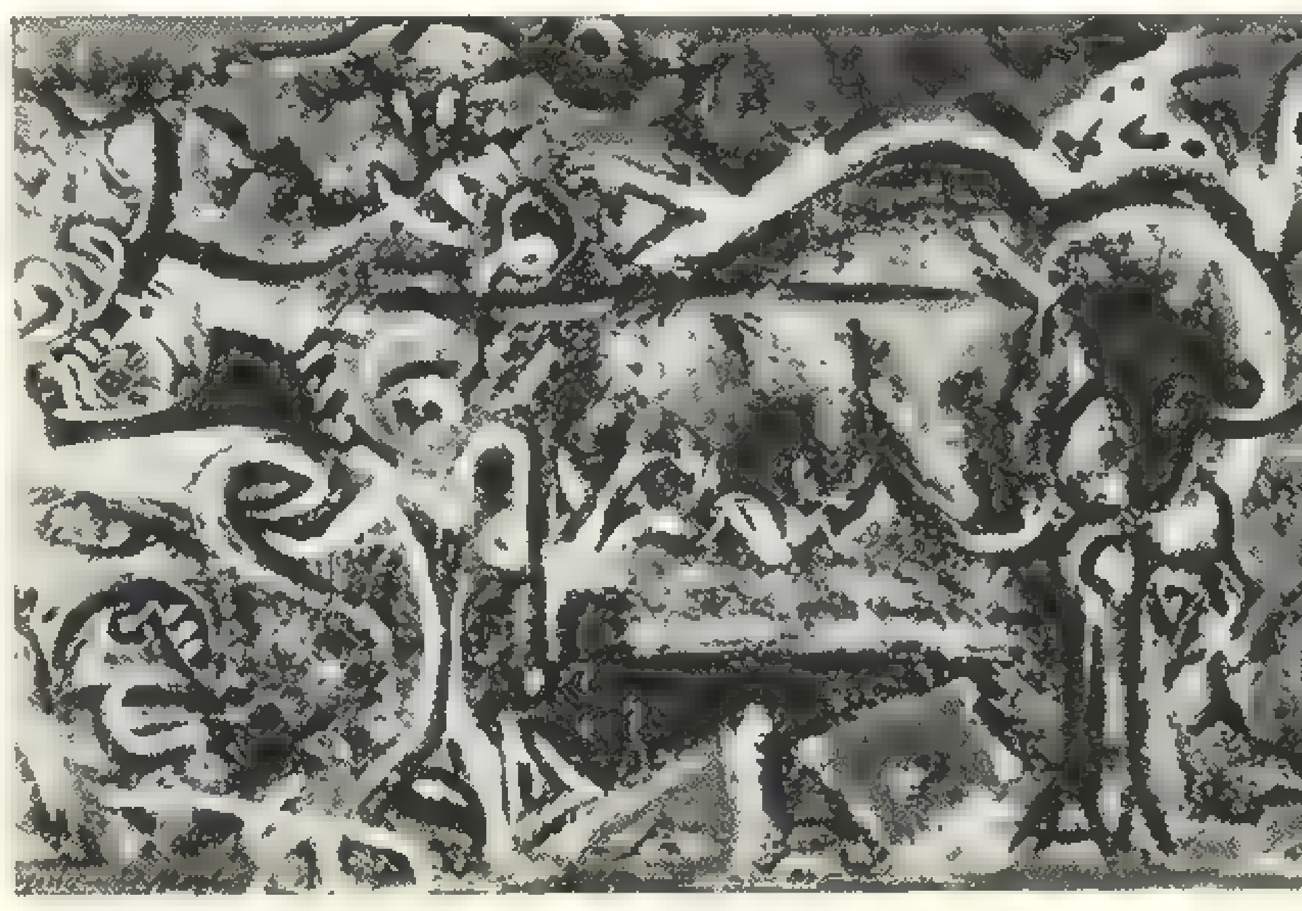
Tamayo, "ominous blues"



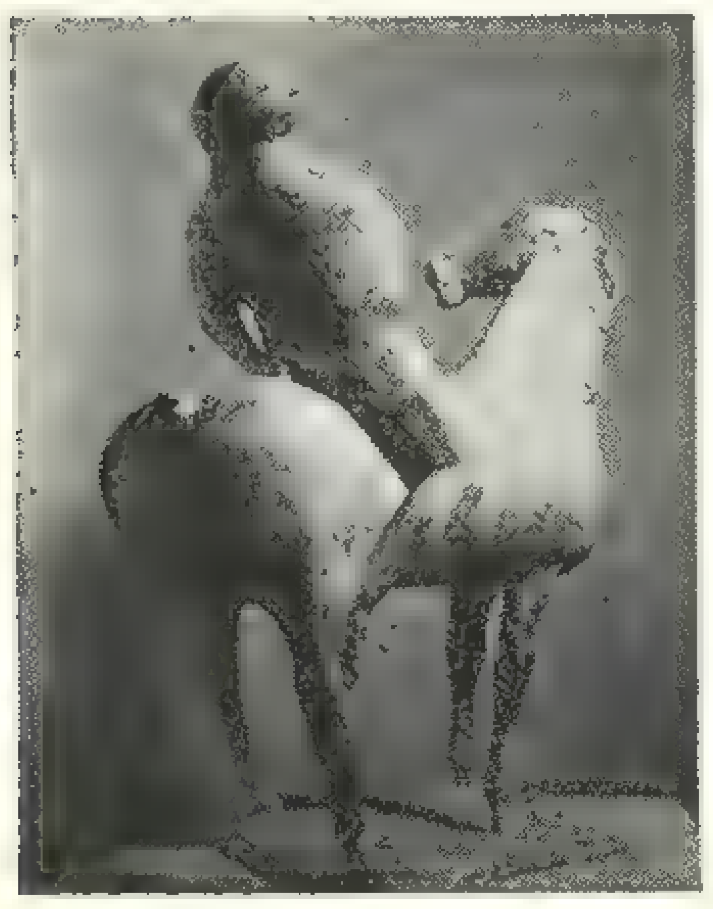
When the Museum first showed paintings by the Mexican artist, Rufino Tamayo, in 1936, he was teaching at the Dalton School in New York, painting evenings, developing his now famous palette, the magentas, the ripe ominous blues. In 1942 the Museum bought "Animals." A Tamayo of that size and period cost about $800, now would be $3,000.

Pollock, "intensely skeined"

The intensely skeined, "dripping" paintings of Jackson Pollock began in 1944 (the year the Museum bought "She-Wolf"), later brought him his greatest acclaim. Although Pollocks appeared often at the Peggy Guggenheim Gallery, no museum took a chance until after the Modern Museum placed its bet. A major Pollock cost $600 then, now is $4,000.



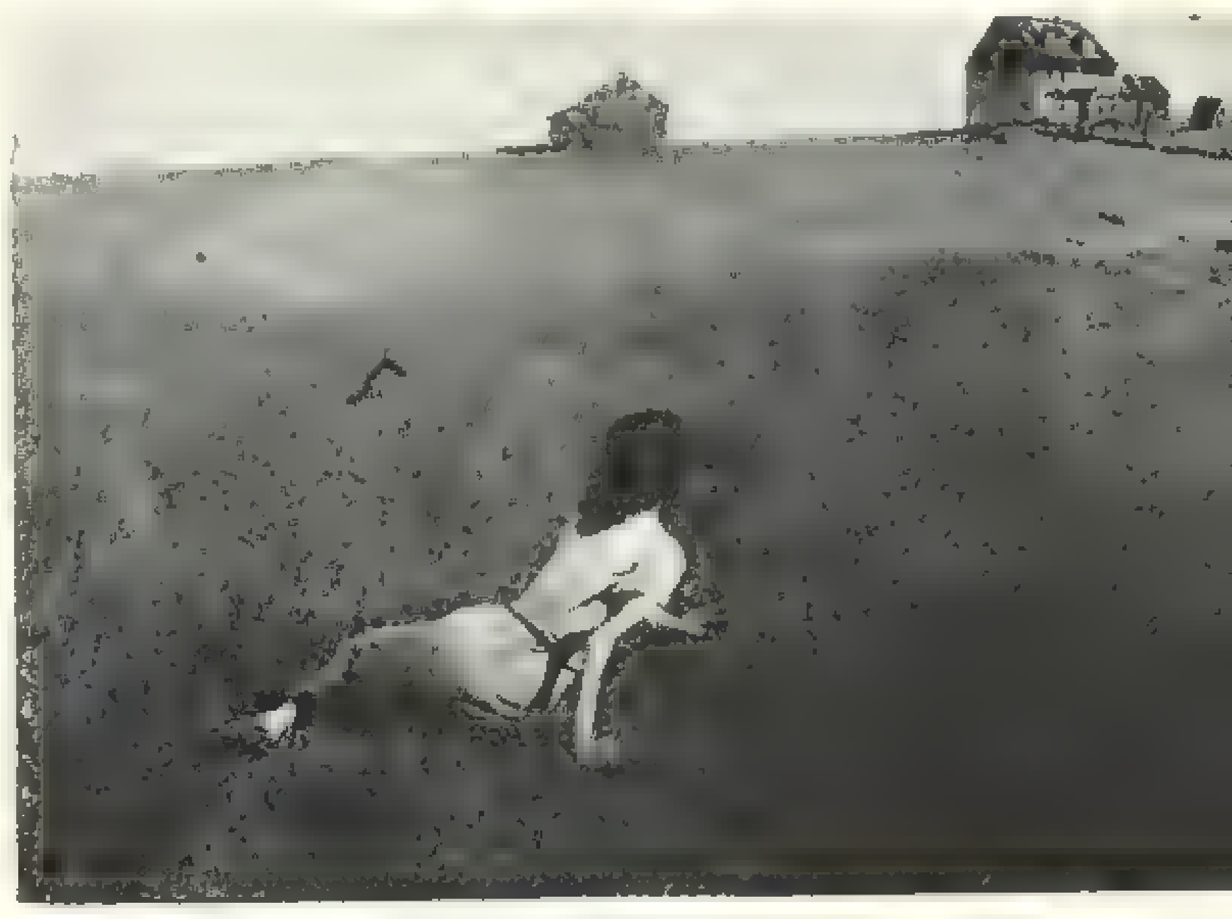
Marini, "burst of applause"



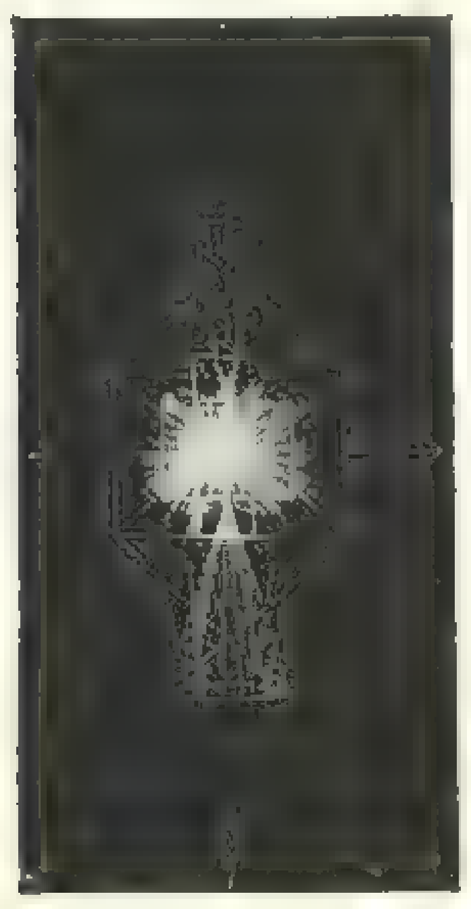
Marino Marini had a full-spread reputation in Italy when the Museum bought his large, superb "Horse and Rider" in 1948. For its exhibition "20th Century Italian Art" in 1949, the Museum allotted to Marini a big room, alone, thereby focusing attention on him. Since then Marini has had a great burst of applause from collectors. Six years ago a large Marini bronze might have been $500, but now that price would be close to $2,000.

Wyeth, "moody and smooth"

In some modernists the paintings of Andrew Wyeth rouse the same distressed cry that once greeted the paintings of Edward Hopper: too realistic. In 1943 the Museum gave Wyeth his first showing in any museum. Wyeth's "Christina's World" became part of the Permanent Collection in 1949. Agreeable, moody and smooth, Wyeth paintings a few years ago could be bought for $2,000; now an important one costs about $10,000.



Lippold, "seductive other materials"

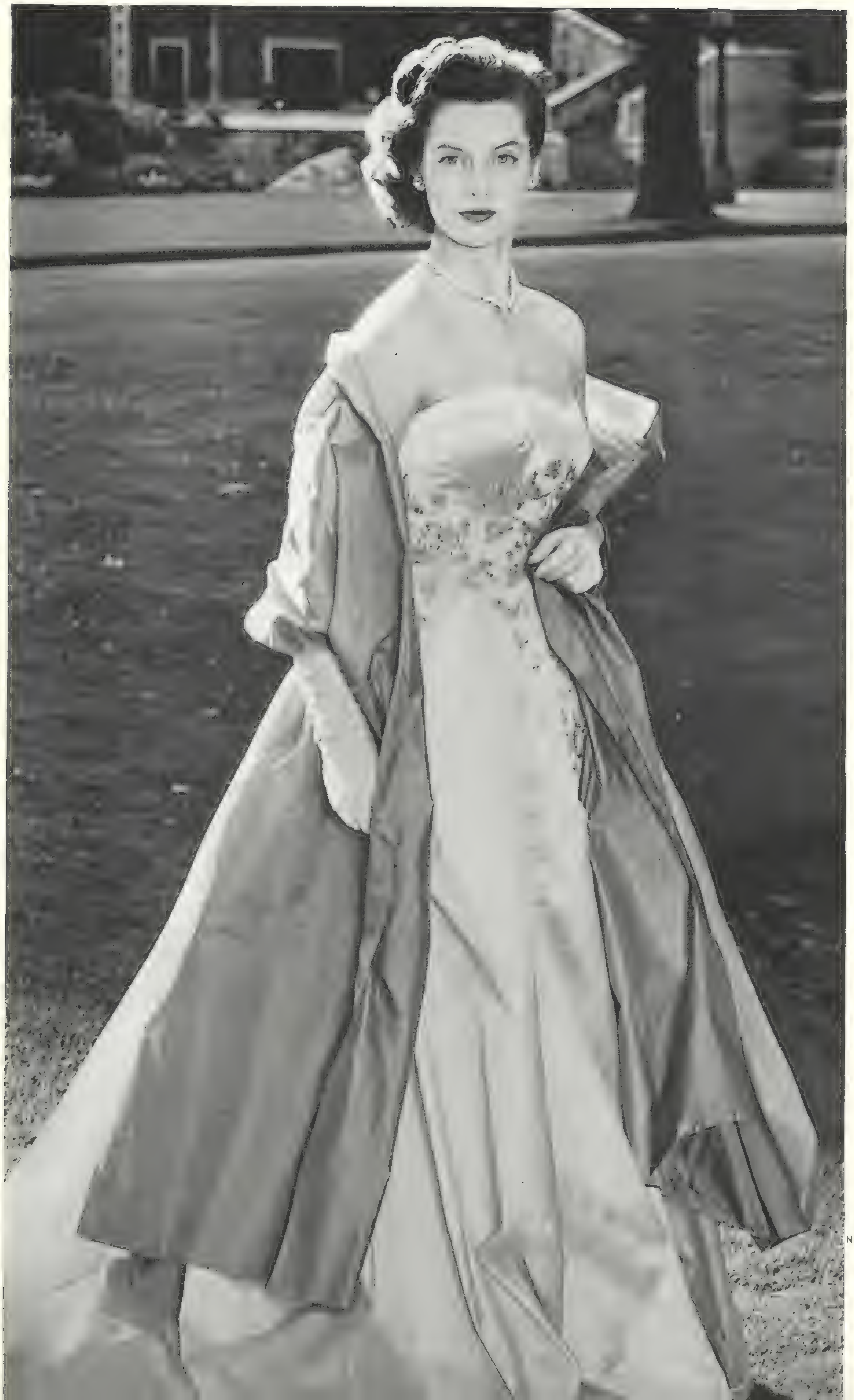


Richard Lippold, a sculptor whose "preference in material is space, captured by the most seductive other materials I can arrange," began his luminous constructions of shining steel wire, chromium, and brass rods just a few years before the Museum bought his glowing "Full Moon" in 1950. Two years ago nine other Lippolds were exhibited in a show called simply, "15 Americans." A Lippold, which cost two or three hundred dollars a few years ago, might sell for a little more than $500 these days.

Soulages, "black on white"

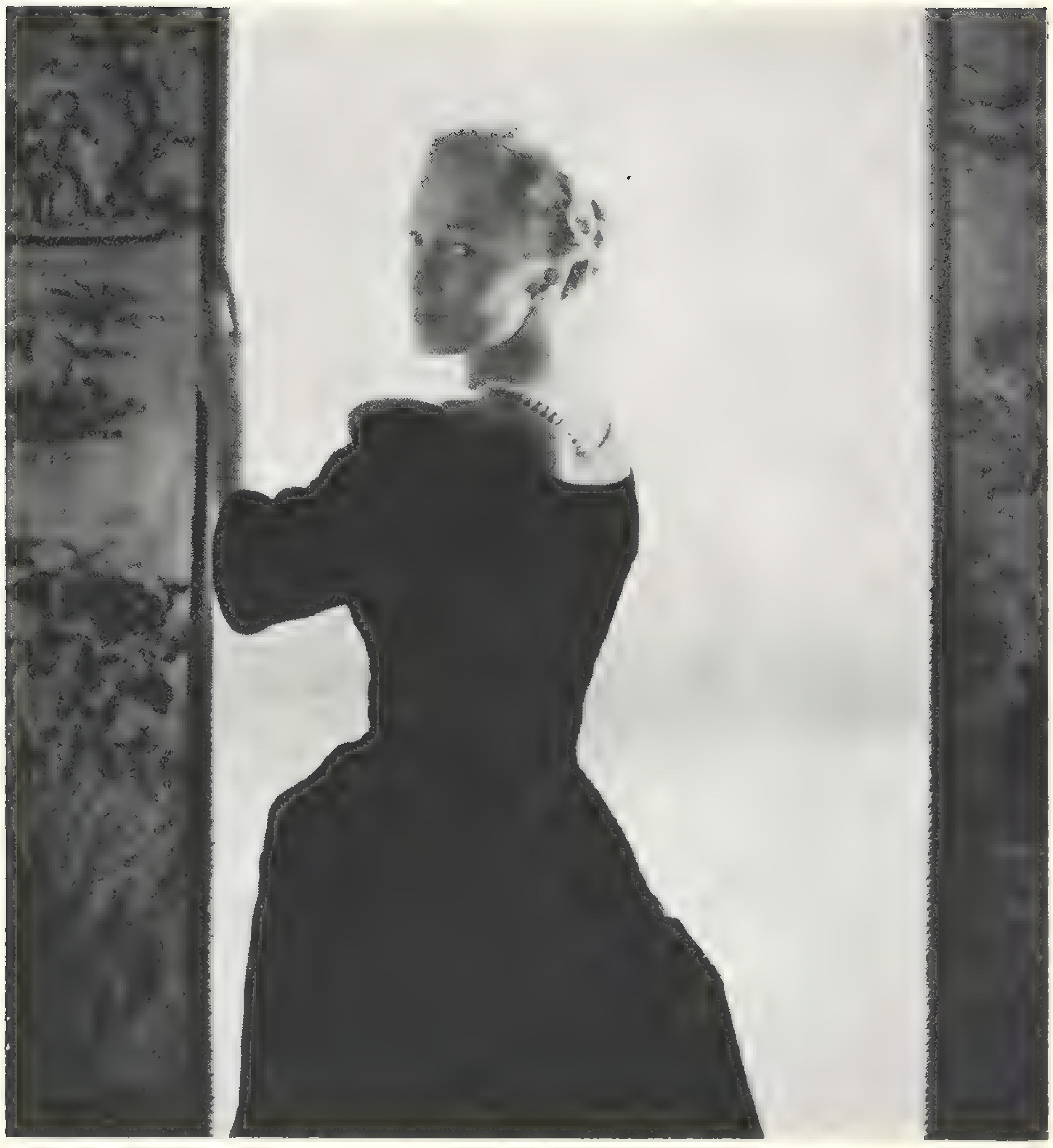
Pierre Soulages, one of the younger French painters who has received an enormous amount of critical interest in the last two years, sold this painting, tantalizingly called, "January 10, 1951," to the Museum in 1952. It was his first work to hang in an American museum. A Soulages of big smashing streaks, black on white, might have been bought in Paris then for $600 or even $500, would be $1,200 now.

THE DUCHESS OF NEWCASTLE



NORMAN PARKINSON

SUZY PARKER

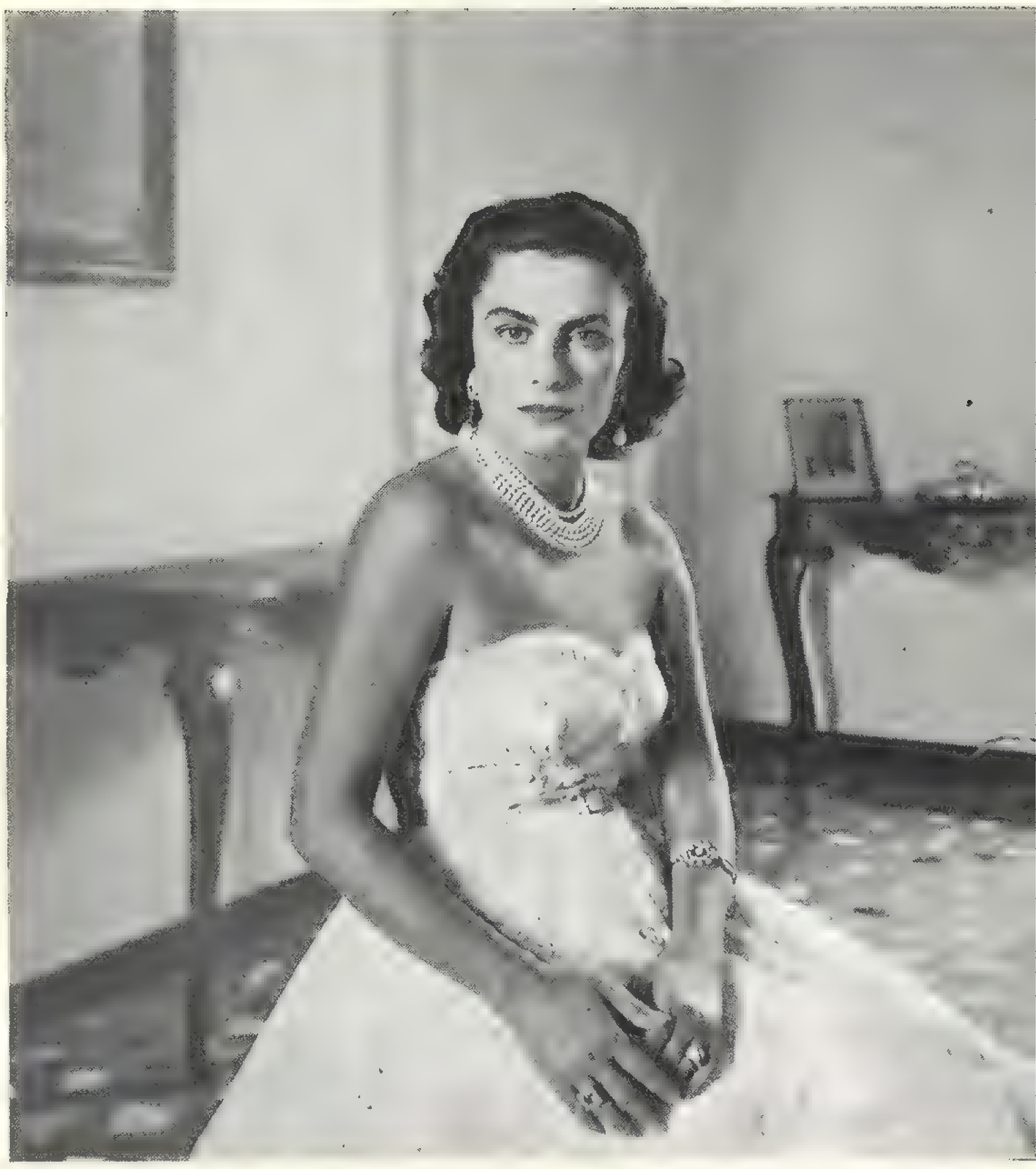


THE DUCHESS DE FEZENSAC

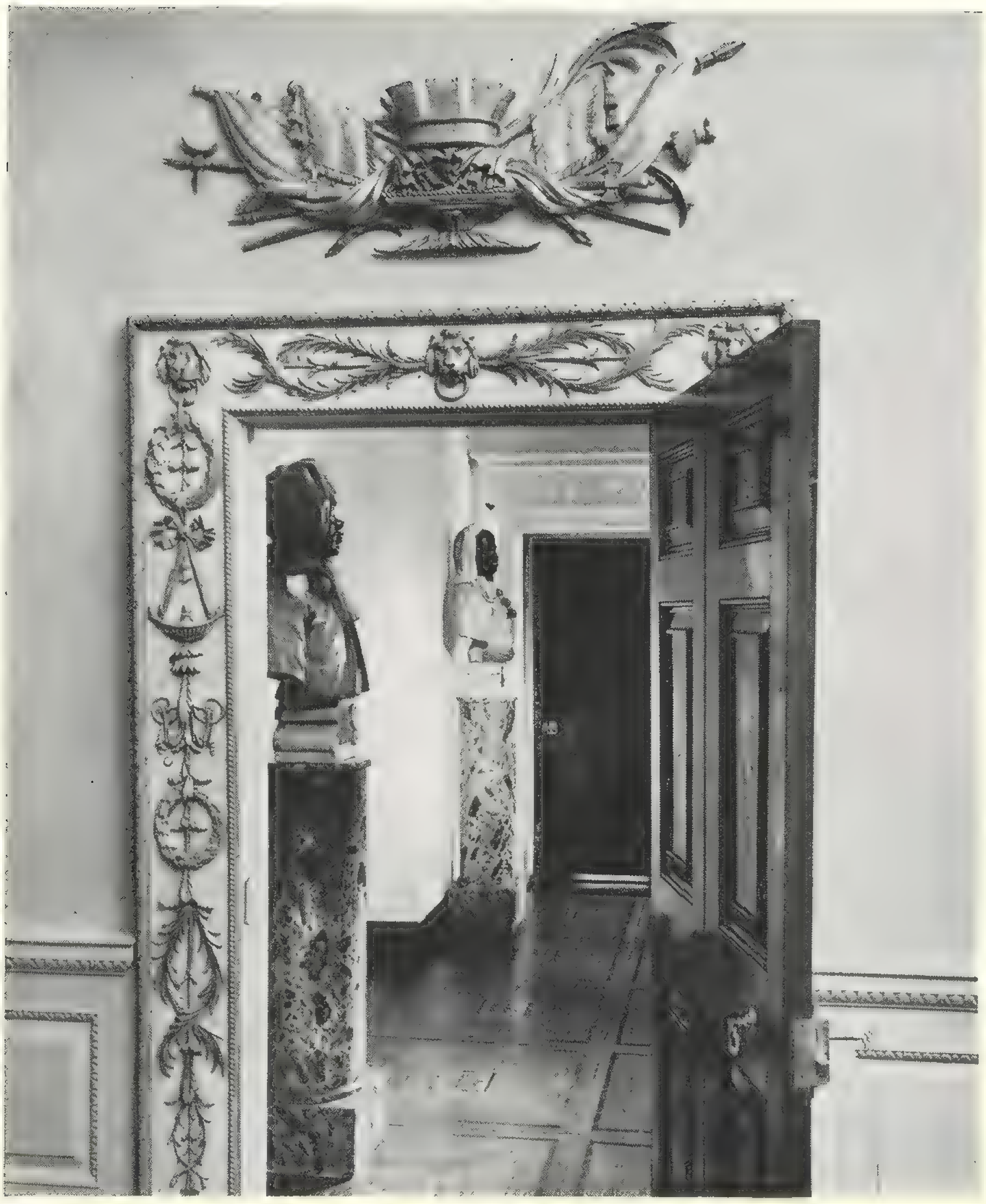
European beauties in New York for the Seven Crown Ball

Coming from abroad to help an American cause, these three are among the group of distinguished women from different countries who will attend the Seven Crown Ball at the Waldorf-Astoria on November 2, in aid of the Musicians' Emergency Fund. (They will appear in an international pageant, the high point of this year's ball.) Coming from England is the Duchess of Newcastle, wife of the ninth Duke. Young, beautiful, and a sportswoman, she is the Master of the Wylie Valley Hunt, in Wiltshire. In our photograph, she wears a cream-coloured satin ball gown from Worth. Coming from France is the Duchess de Fezensac, one of the most elegant and distinguished women in Paris, her serene blond beauty here set off by Balenciaga's black velvet at-home dress. Coming from Italy is the Princess di Strongoli, member of a distinguished Neapolitan family. Dark, dramatically beautiful, she wears, here, Fontana's dress of white organdie, pink tulle.

WANDA GAWRONSKA



THE PRINCESS DI STRONGOLI

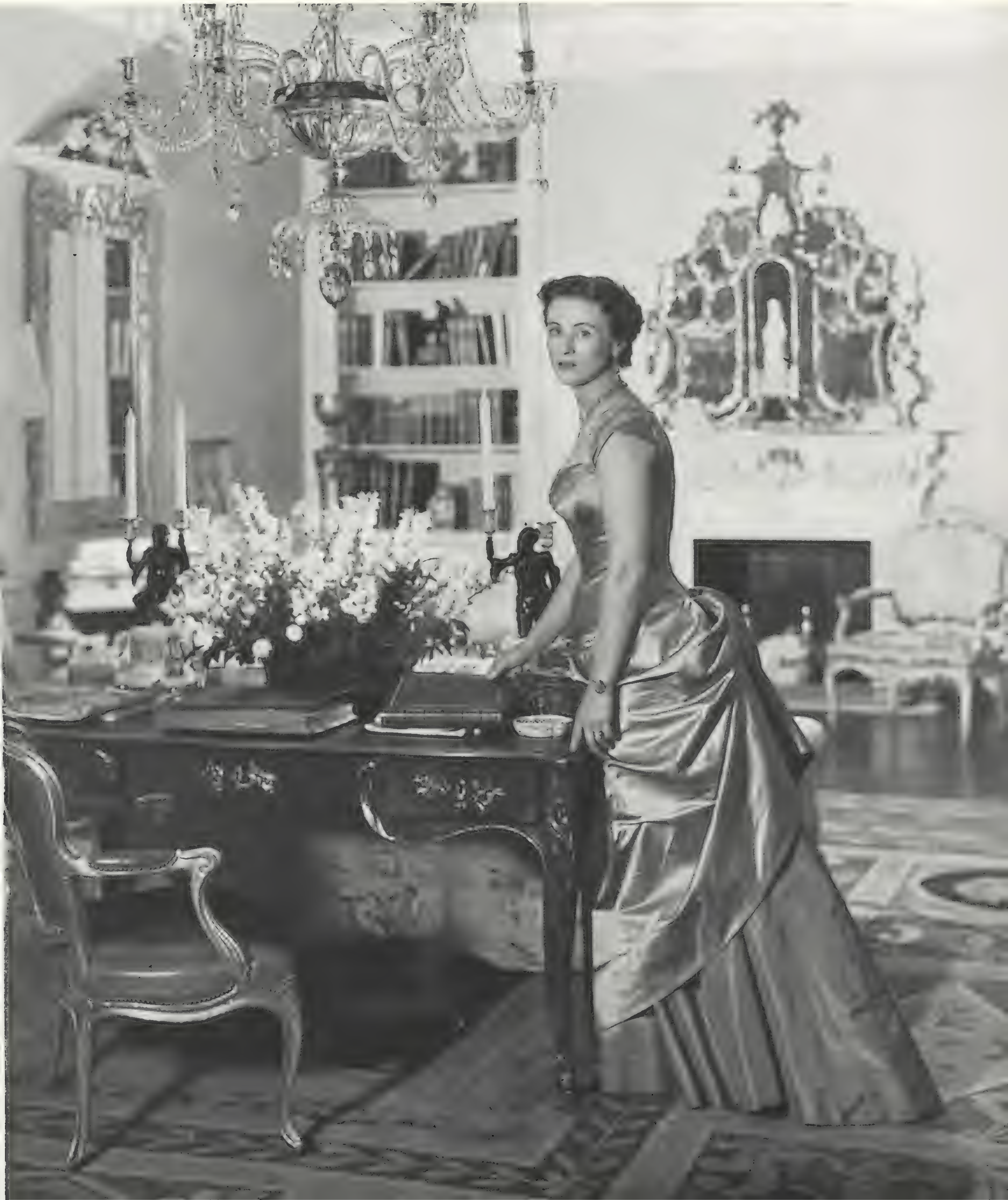


In the entrance hall: gold-and-white *boiserie* from Ditchley Park; rare Venetian heads.

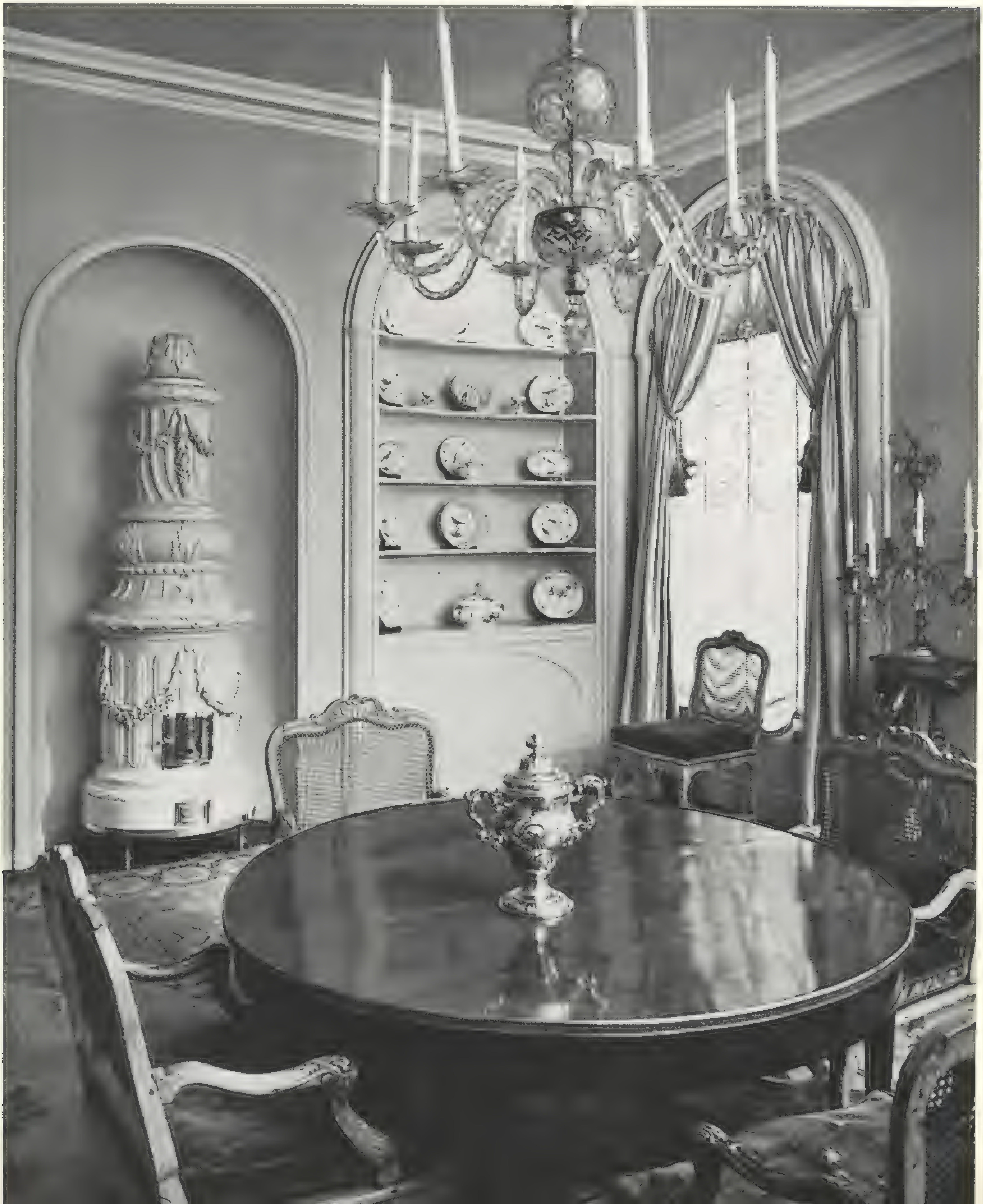
THE NEW YORK HOUSE OF MR. AND MRS. RONALD TREE

Their house, like many brilliant personalities, stimulates analysis. It is not decorated at all in the usual sense, but is a background for their rare possessions. Much of the furniture in their New York house comes from Ditchley Park, the fabulous country house which Mr. Tree owned in England: the circular paintings by Tiepolo on the landing; a pair of great gold-and-white eagle consoles and mirrors made by William Kent, one of the foremost English furniture makers of the eighteenth century; a Coromandel screen which Mr. Tree bought—when he was nineteen—in Santa Barbara, California. Mrs. Tree, the former Mary Endicott Peabody, is a granddaughter of Groton's famous headmaster, the late Dr. Endicott Peabody. A blond beauty, she is shown in her New York drawing room. Mr. Tree, whose English grandfather was Lambert Tree, also has strong American ties stemming from his maternal grandfather, the late Marshall Field. *(Continued on the next two pages.)*

CECIL BEATON

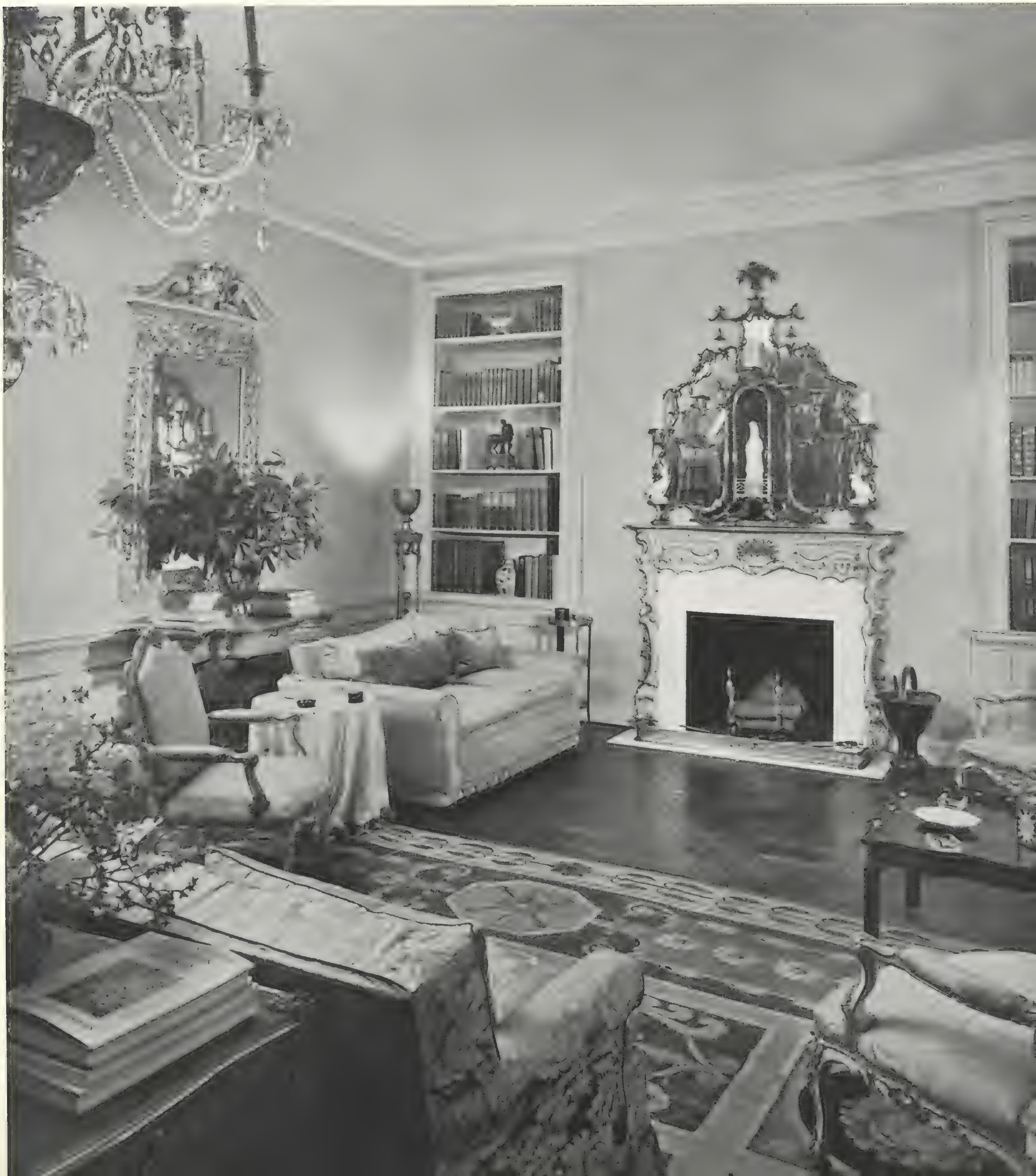


MR. AND MRS. TREE'S HOUSE (continued). In the pink dining room (almost imperceptibly pink) are an unusual eighteenth-century French table, Italian cane-back chairs with green velvet cushions, a rare English needlework rug, an antique Austrian stove. A collection of early bird-patterned Meissen porcelain lines this room which is lit, at night, by candles in the Waterford chandelier.



KERTÈSZ

The pale-green drawing room is dominated by white-and-gold treasures—the superb Chinoiserie mirror and the great William Kent consoles and mirrors, all from Ditchley Park. The curtains, the Louis XIV and Louis XV chairs pick up the colours of the Aubusson rug—faded yellow-green, soft rose, and olive green. Everywhere there is a warm profusion of books, paintings, and flowers massed in Meissen bowls.



Question:

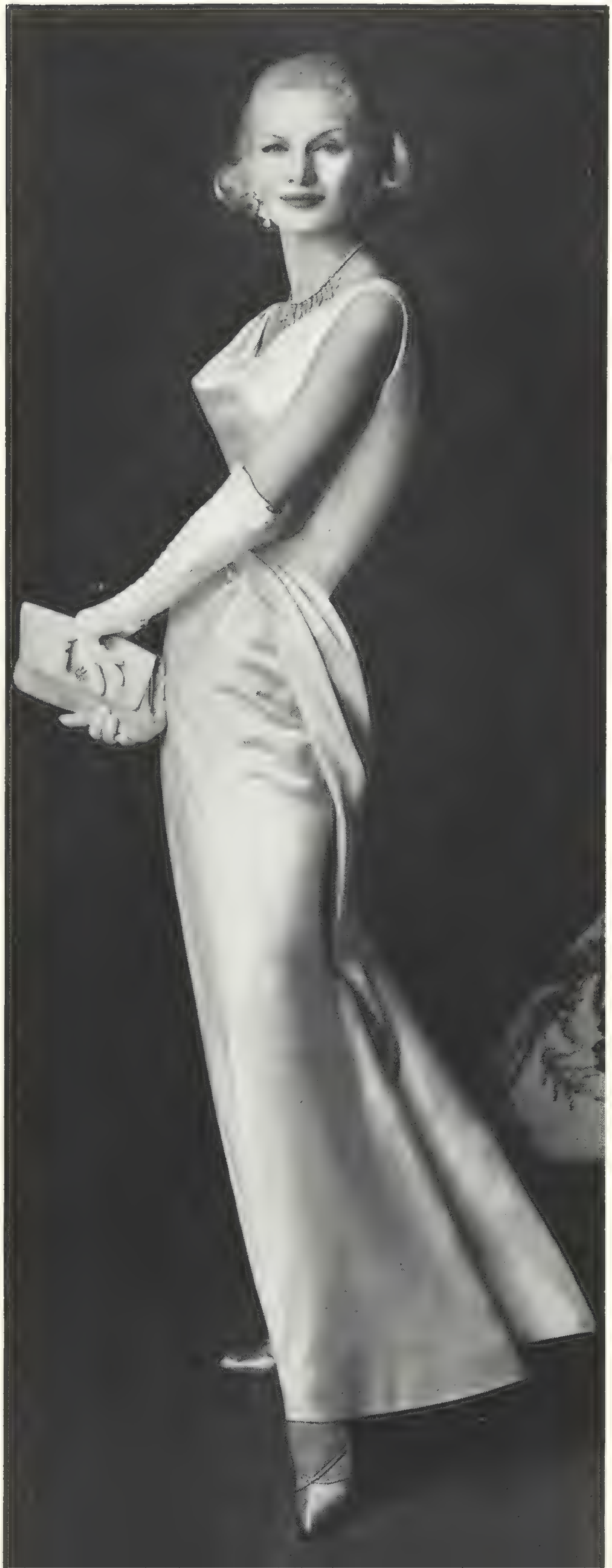
Where is the red diamond?

Answer:

On lips and nails

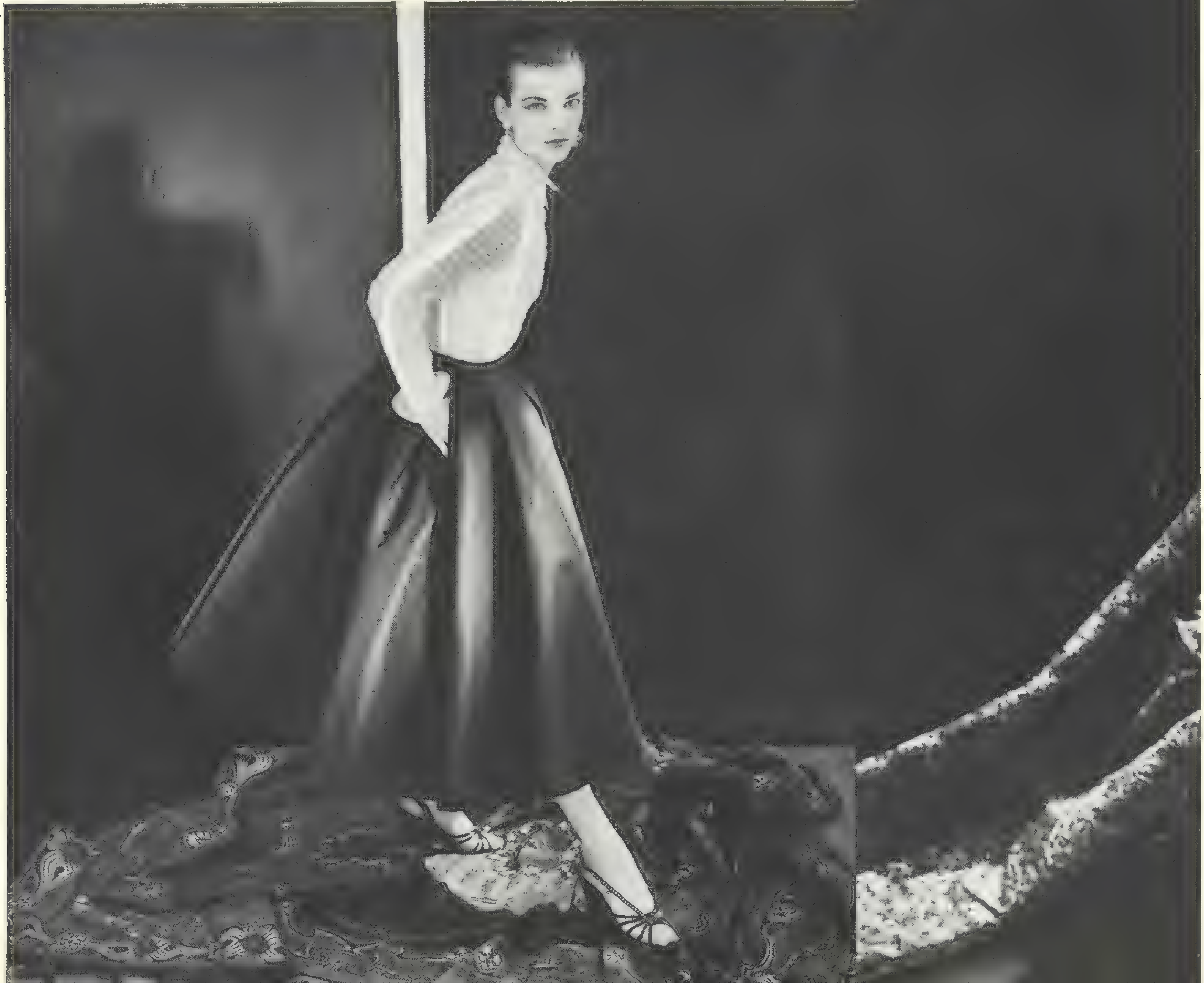
Here, a lesson in diamonds
and how to wear them. One of them
(opposite page) is a colour:
Revlon's new trump, "Queen of Diamonds"—
a flawless red, faceted with brilliance.
This, of course, is to be worn and *worn,*
on the lips, on the nails.
Other diamonds (the "we had a robber baron
in the family" type) are casually strung
in a rope, like beads; are wound round
and round the throat,
over three other diamond necklaces.
This royal ransom (about $300,000 worth)
is worn, surprisingly, with sweater news:
a backless, cashmere halter,
in brown—this year's black.
Sweater, by Dalton (mothproofed with Mitin
to last almost as long as a diamond):
at Bonwit Teller; Harzfeld's; Rich's;
Joseph Magnin. The diamonds
(earrings and ring, too): Harry Winston.
This page: Another way to wear diamonds
is to look as polished as.
Polished from coiffure to slippers.
Brush-shined hair; a lasting red lustre
for the mouth; satin, the colour of
yellow diamonds; glisten-white kidskin
gloves. And satin slippers, arched with
(shhh!) rhinestones. The necklace of
marquise diamonds, the pear-shaped
diamonds dangling at her ears: Cartier.
The Ceil Chapman dress of yellow
silk satin, by Marché;
sixteen-button gloves by Wear-Right;
at Bonwit Teller. Julianelli shoes.
Dress, also at Hutzler's and Sakowitz.

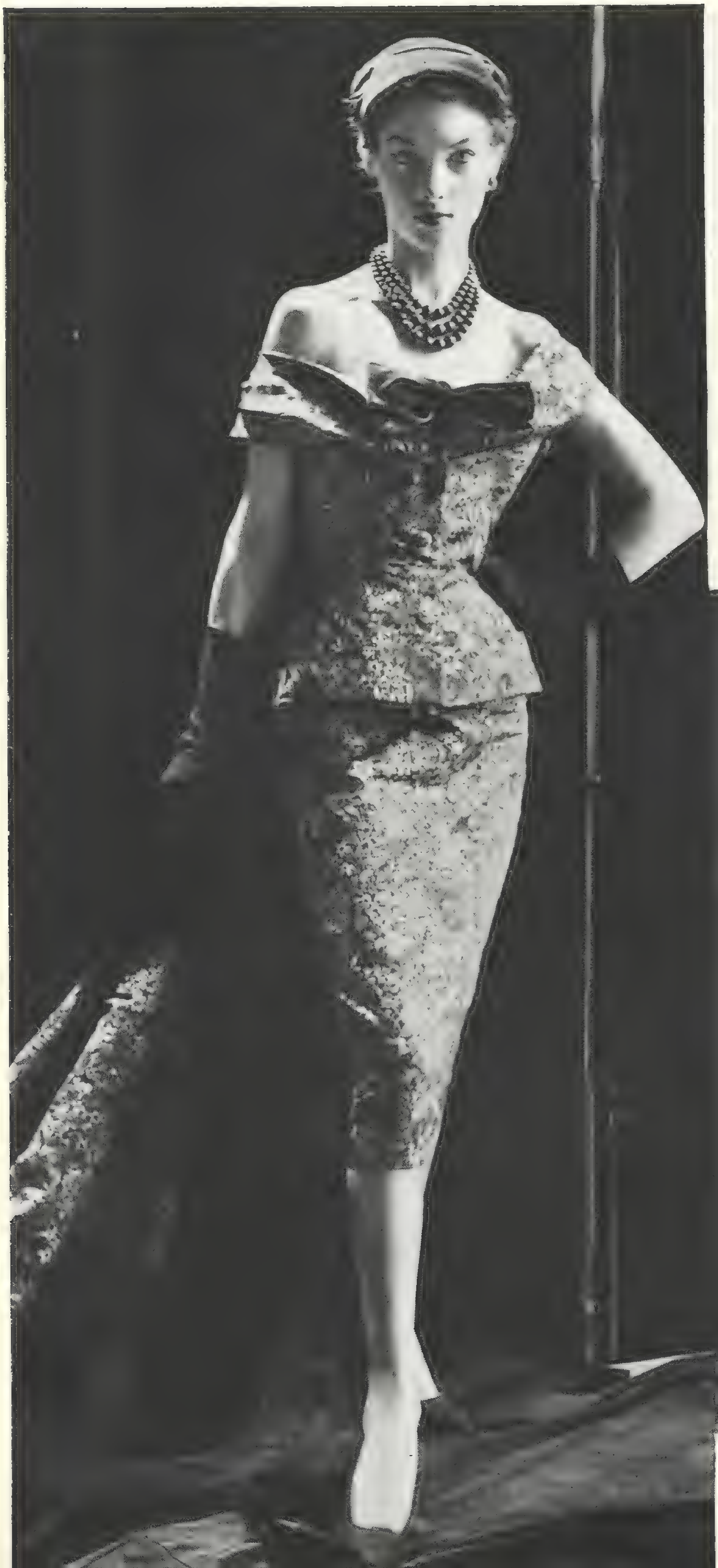
RAWLINGS

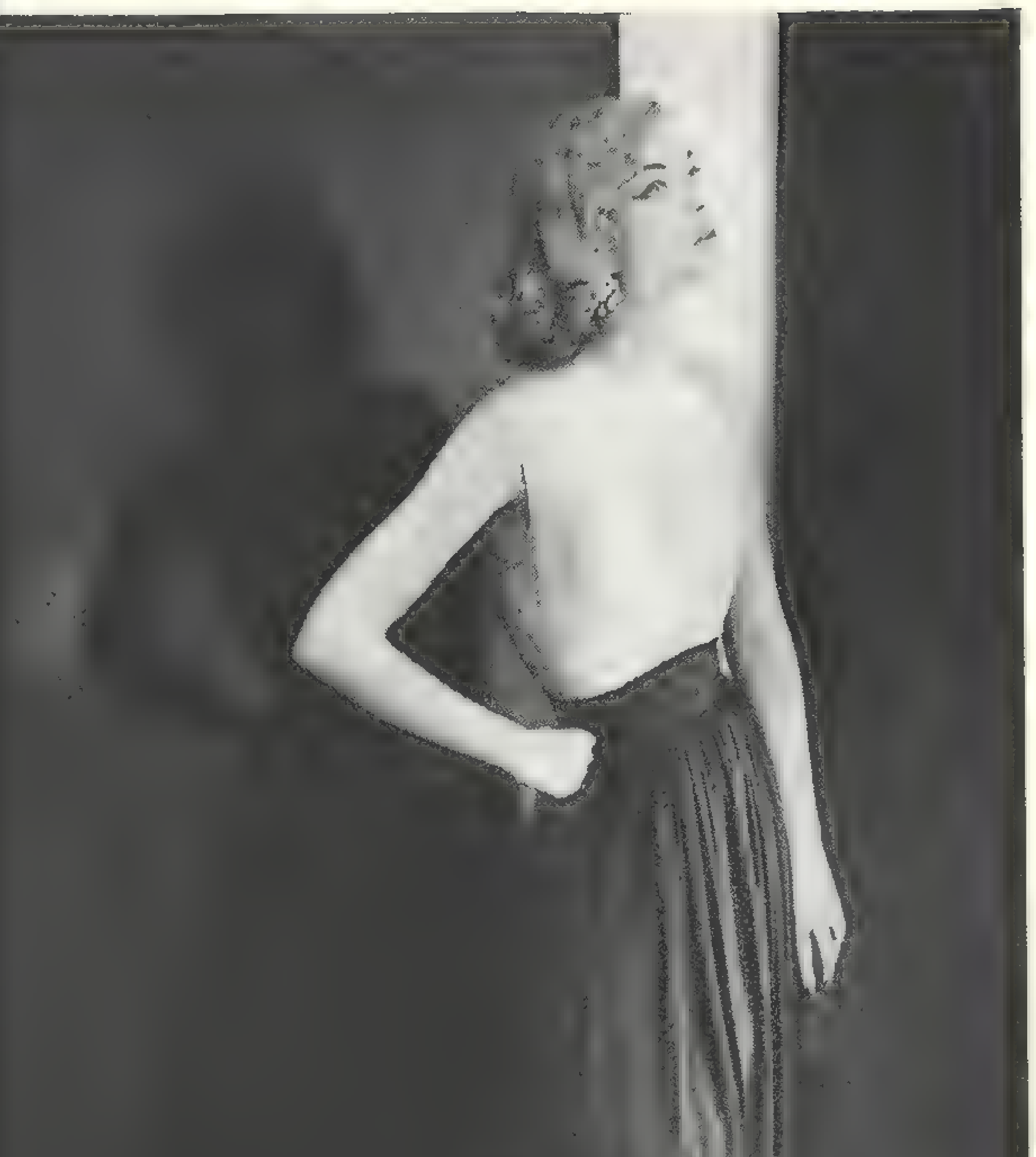


Five-o'clock-and-on dressing—three new ways to look

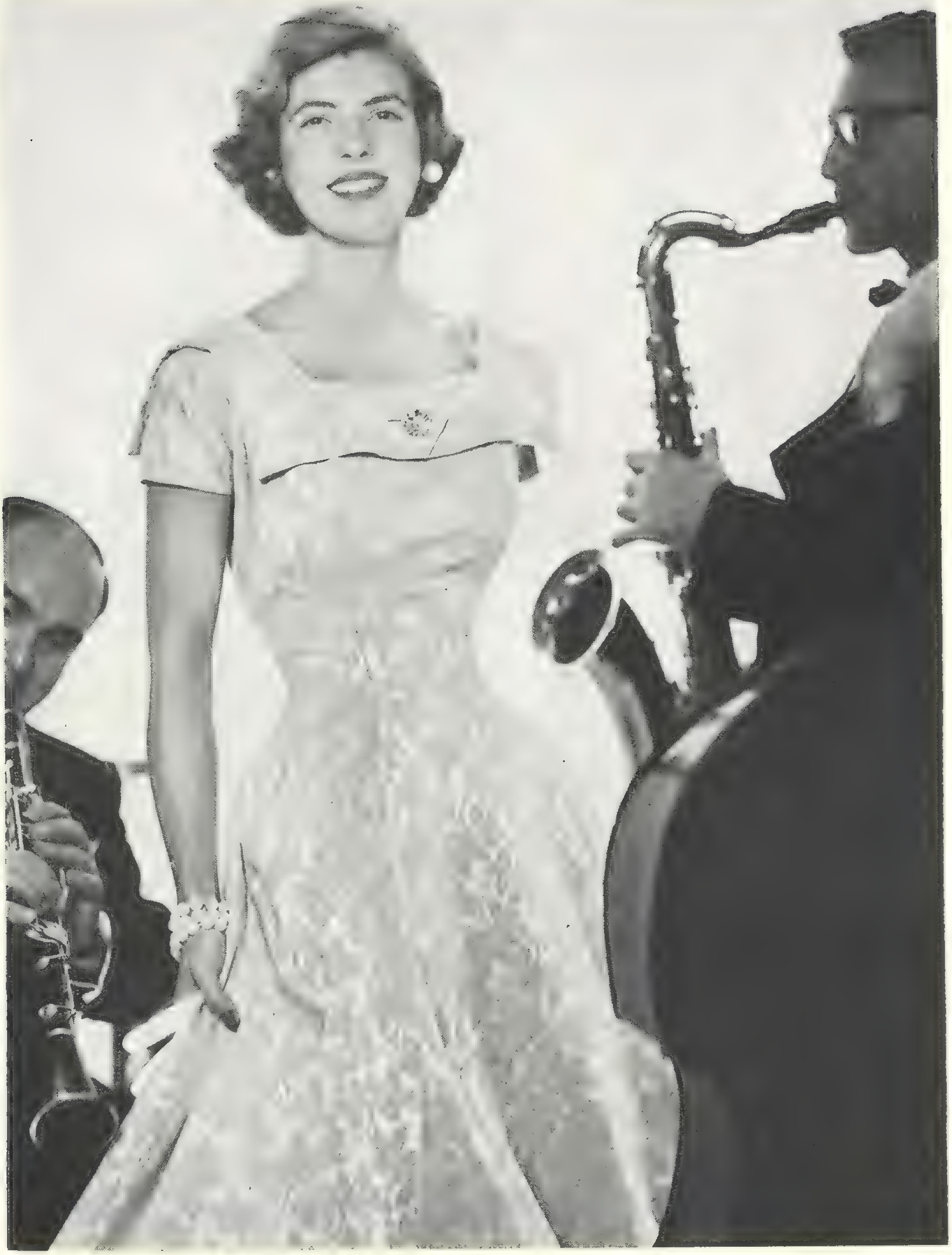
Below: Because it's a most feminine new five o'clock shirt, this look looks new to us—shirred white tulle tucked into a silky black skirt, and worn with skeletal sandals. Destination—cocktail parties; the easy evening; the dinner where the hostess might be the cook. Costume by Irving Weber, $70. Best's; Woolf Bros. Sandals, De Liso Debs. *Directly right:* Because it's a bare-shouldered theatre suit, because its cut and colouring (brown, primarily, with beige and black) are Dior Paris ideas, this costume looks *very* new. Destination—*late* arrival at a cocktail party (the suit under a covering coat); then on to the theatre, for which this is an elegant new approach. The suit, copied in printed faille, about $135: Lord & Taylor. Coat, otter, lined with faille. *Far right:* Because it's simple—but electrifying nonetheless—this look looks new: gold lamé shirt and black skirt for cocktails, dinner at home. By Bellciano, the Lurex shirt, $12; rayon jersey harem skirt, $30; Bergdorf Goodman. Andrew Geller sandals.





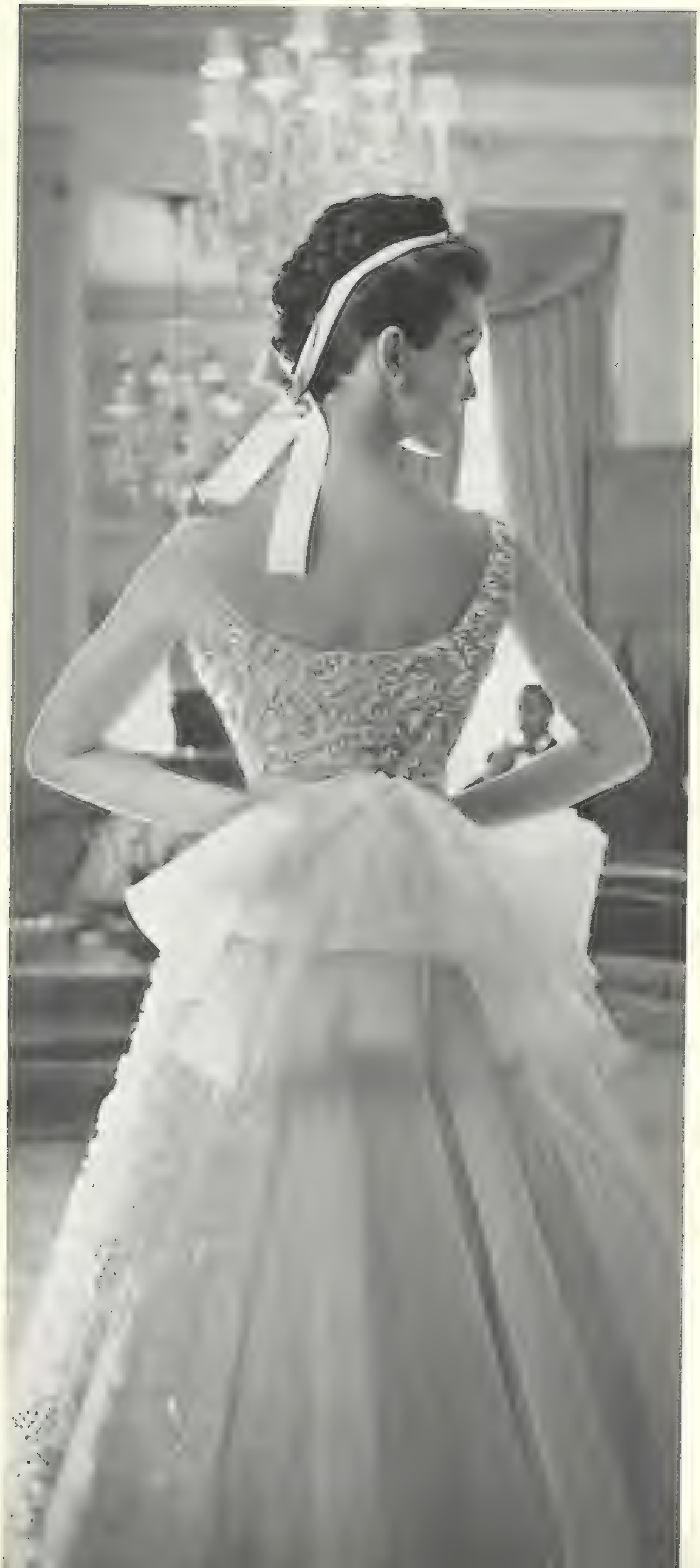


MONROE



Young party dressing—the new brocades. Two current ideas cut in bisque brocade: both, for cocktails, dinner, the theatre, and parties with background music (as here). The difference between them? Shape. To show that the smart new shape is sometimes simply a matter of choice, Miss Isobel Hinckley, daughter of Mr. and Mrs. Julian Hinckley, wears both here. And, to explain that junior sizes aren't always a matter of doll-size proportion, we'll mention here that Miss Hinckley has a tall (5'8" to be exact), long-legged, ideal American figure. *At left:* Miss Hinckley wears a brocade costume—a sheath with the new high-cut bodice; a middy-straight jacket; glittering buttons. In junior sizes, by Jerry Greenwald, in cotton and Estron acetate. $40. Bonwit Teller; Hutzler's; J. P. Allen. *Above:* Miss Hinckley's dress here: party-going, celebrating the fluid skirt, the pretty collar. Made in junior sizes by R. & K., in a Duchess fabric of cotton and Avisco rayon. This, about $25, at Lord & Taylor; Thalhimers; The Broadway.

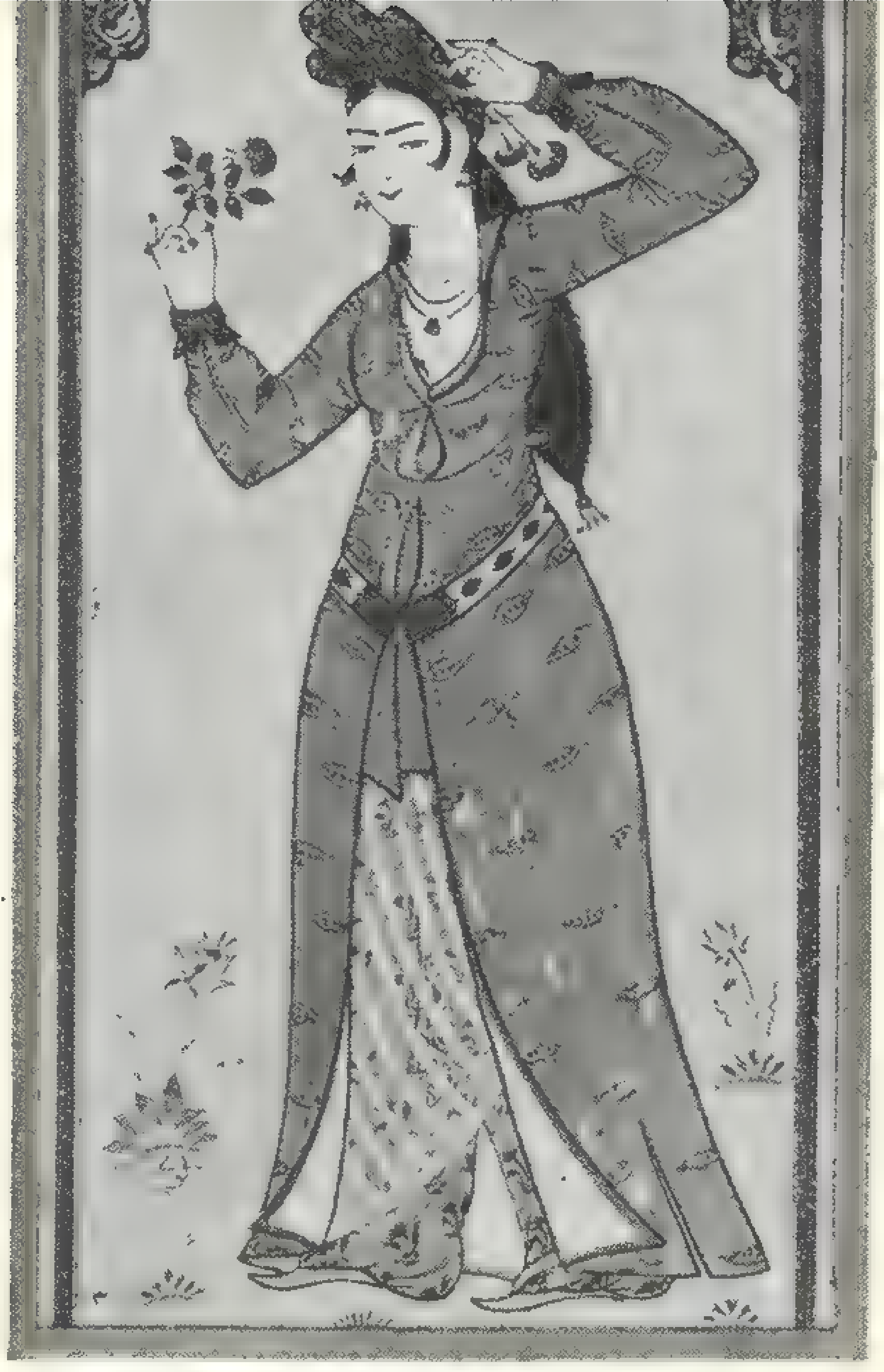
KAREN RADKAI



Party dressing in a flattering new light

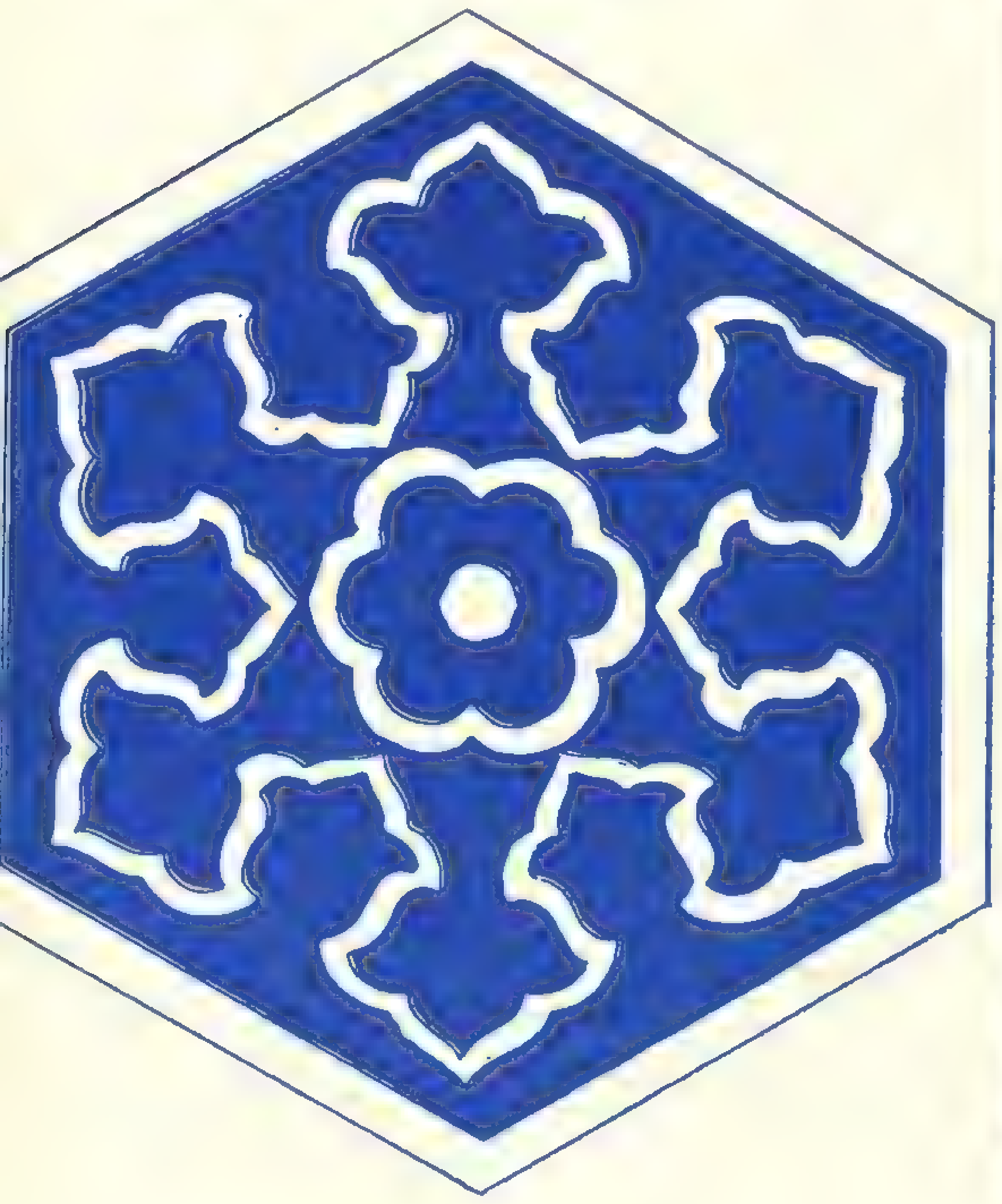
We've discussed, in this issue, the nuances of the new evening dressing—skirt-lengths, neckline-heights, the question of coats. Now for the matter of flattering evening light. There's candlelight (very pretty); there's the light of diamonds (very acceptable, too); and now, for the first time, there's "Electrique." It's a high-voltage fragrance by Max Factor—and these two pages celebrate its arrival on the evening scene. *Left:* Arriving at a ball, a young woman in a dress of water-blue nylon tulle—a short dress with the bodice and the body of a Degas dancer's dress; a tulle *chou.* This is a *big* dress, short as it is. In a Winkler fabric, about $155. *Right:* A dress with a calm and pretty shape (the right dress for black-tie dinner)—with its own system of electricity: gilt threads woven into ivory brocade. The fabric, Celanese acetate-and-cotton brocade with Lurex. $125. The Koret bag, boutique jewellery and white kidskin Landel gloves: Macy's. *Both dresses* and "Electrique" perfume are at Macy's; Lasalle & Koch; Woodward & Lothrop; Famous-Barr; J. W. Robinson; and shops page 156.

A *yali*, or summer house, on the Bosporus; Victorian, with elaborate Turkish carvings, its wooden façade a weathered silver.



Eighteenth-century miniature from the costume series by the Turkish painter Levnî; now in the Topkapı Museum in Istanbul.

Miss Nelca Erad, photographed above the Bosporus, looking towards Scutari. Educated in Ottawa, where she studied journalism, she now works with teen-agers.



Turkish design; tile from a sultan's tomb

Above: Istanbul's new Hilton Hotel, modern and thoroughly Western; still under construction, it is expected to open next year.

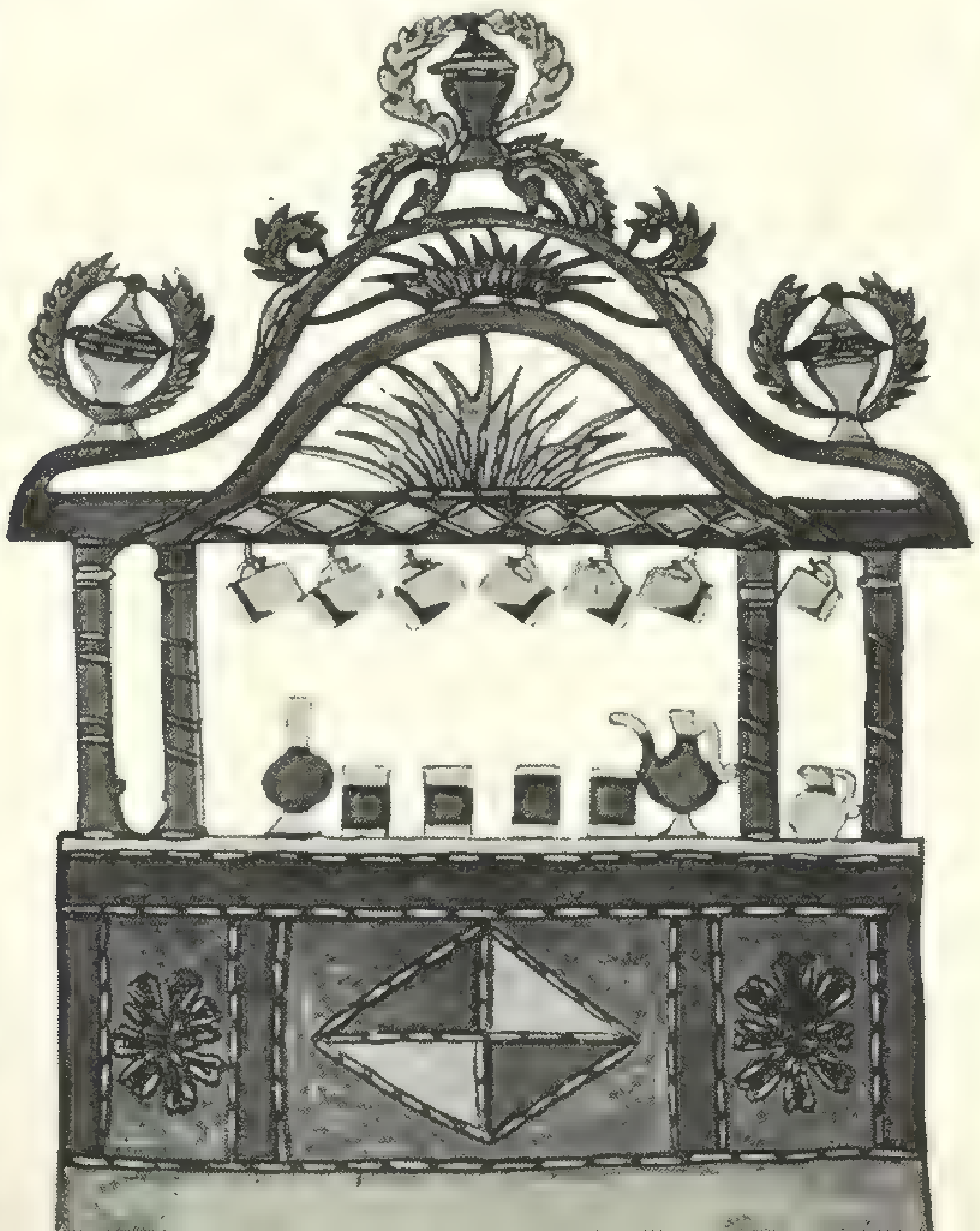
Above: "Promenade" in a caïque on the "Sweet Waters of Asia," the Turkish counterpart of the plazas of Madrid, the canals of Venice.

Below: Madame Naciye Killigil, daughter of Turkey's last Sultan, Vahdettin; and the wife (until his death in 1922) of the Turkish revolutionist, Enver Pasha. On the wall, a portrait of Selim I.

Below: Sherbet-seller's stand, a theatrical design for the *Karagöz,* traditional shadow plays satirizing the follies of the powerful.

Below: Turkish counterpoint; a shawled peasant woman with a goat, talking to occupants of a station wagon; in the distance, a truck full of soldiers.

HORST



TURKEY "The eye, the tongue, the light of the Orient"

By Lesley Blanch

Although so many conquerors have eyed Istanbul longingly, it has, oddly enough, never really attracted that more modest stratum of humanity, the tourist, until today. Now with that inexplicable urge which makes fashion, it has suddenly become the lodestar of the adventurous. "To the walls of Constantinople!" once the Crusaders' cry, might now be theirs.

I first went there ten years ago. I have made the journey many ways—by the Orient Express; by lorry, at night, through the desolate frontier zones of Macedonia; by local trains that circle the crumbling walls which once encompassed Constantine's capital. I have flown in, the plane swooping low over the bubble-domed roofs of the Great Bazaar, seeming with every swoop to risk impalement on the spearlike minarets. But the first time, I made the approach by boat, in the classic manner. Only this way can the full impact of Istanbul be obtained. The incomparable silhouette of the city, with its mosques and minarets, watch towers, cyprus trees, and forest of masts, rises suddenly from the pearly distances of the Marmara. Anchored off the Seraglio Point, we were between the two shores, Europe and Asia, at the meeting point of the three legendary waters, Marmara, Bosporus, and Golden Horn. All the tumult of modern docks and mercantile trade make the foreground of this historic panorama. Swarms of little caïques skimmed towards us, tugs blasted, loudspeakers blared, and the porters cried their strength in voices at once guttural and shrill. Yet, beneath it all, I caught, borne on the breeze, the faint quarter tones of Oriental music, issuing from the cafés along the water front. I thought about those Turks who stormed Vienna, accompanied by their military band, the Mehter, whose curious rhythm, "Alla Turca," of drums and bells, was to influence both Mozart and Beethoven.

Perhaps the most outstanding characteristic of the Turkish scene is space—emptiness—stillness. In spite of the teeming alley-ways, the pullulating bazaars, the charging trams and uproar of Pera (a section of Istanbul), the ramshackle houses of Stamboul are dumped about open waste-ground like some transitory camp, with wild flowers, rubbish, and rough pasture ground for goats between the encampments. At Brussa, on the slopes of the Bithynian Mount Olympus, while the boys spend their evenings playing *fütbol*, there are still large numbers of inhabitants who just sit—in the traditional manner of Eastern contemplation. Beside the splendours of the Sublime Porte, its palaces and mosques and treasure houses, lie the plains of Asia, those limitless distances stretching to the steppes, to the north wind, and beyond.

There is, too, behind the superficially glowing near-Eastern beauty, a sombre thread, an enclosed, almost sinister note, which remains, from other days, giving a character, which leaves its mark on man as well as land. Just as Turkey is not, truly (except round Izmir), that smiling landscape we see on a box of figs, so the Turk is not that supple plump Levantine merchant of legend. The first Turks swept across Asia to become a military aristocracy, and then found the Seljuk dynasty. They were a horde of lean, hawk-faced men, with black slit eyes: ferocious warriors. And today, those who have fought beside the magnificent Turkish brigades in Korea know the breed has remained uncorrupted.

In spite of this increasing awareness of, and interest in, Turkey, it remains singularly remote in the Western mind. Ask the man in the street what he knows of it, and he will speak vaguely of Turkish delight, carpets, baths, coffee, and trousers . . . but he won't be very precise. Those who, like myself, enjoy collecting useless pieces of information recall it was the Turks who first imposed cafés—coffee houses—on besieged Vienna, which subsequently became celebrated for these same cafés; know that when Britain was an obscure Roman colony it was administered from Constantinople, then the Eastern capital of the Roman Empire; that the mysterious prevalence of elastic-sided boots among the citizens of any big Turkish city is due to the fact that it enables them to be removed easily on entering a mosque for the daily sunset and sunrise prayers; that the tulip is the national flower, its shape woven into a thousand decorative motifs, and that the English word "tulip" was inspired by the form of the huge turbans we see in the early portraits of Pashas, painted by *(Continued on page 157)*

PEOPLE ARE TALKING ABOUT...

PEOPLE ARE TALKING ABOUT... The new surge towards a more united Europe, founded on NATO and the Brussels Treaty, buttressed by stringent commitments.... The Congressional elections, with most managers feeling that their candidates are "running scared." ... The prettiness of *The Boy Friend* with its wonder star, Julie Andrews, who looks deliriously blank and blond, and yet is touching at moments in this Sandy Wilson musical comedy, written, directed, and acted as though it had been produced in the twenties, with four genteel-spoken chorus girls who sound like Bea Lillie, quadrupled.

PEOPLE ARE TALKING ABOUT... The paintings collected by William March, author of *The Bad Seed,* who died just after publication of this, his most successful book; "coming to painting through literature," he had slowly built up a superb collection, now at the Perls Gallery.... The prevalence of *up-* as a prefix, in such lumpy compounds as upcoming, updating, uptrending.... *The Barefoot Contessa,* a bitterly amusing movie in which Ava Gardner looks more beautiful than ever, Humphrey Bogart more bloodshot, and Joseph Mankiewicz has a chance to impale, happily, half a dozen people he can't stand.... Somebody's suggestion for the opening sentence of a really adjusted children's book: "Once upon a time there was a mother and a father, and a child by a previous marriage."

PEOPLE ARE TALKING ABOUT... "Am I a Toy or Am I a Treasure," a good, raucous pop record, sung by Kay Starr with all the subtlety and reserve of a hard right to the midriff.... The exquisite show at Knoedler's of drawings by Fragonard, Poussin, Claude Lorrain, Tiepolo, and other masters; lent by the Besançon Museum in France, they will tour the U.S. starting November 13.... *Animal Farm,* the too-long movie cartoon version of George Orwell's story, with its Politburo of pigs, funny and terrifying.... The fussiness of the Old Vic's *Midsummer Night's Dream,* in which most of the cast speak their lines as though their mouths were filled with lima beans, and in which the charm lies in Mendelssohn's music and the dancing of Moira Shearer, her eyelids sequinned, her hair orange, looking like a dream of Titania.

ROBERTA PETERS, *opposite,* twenty-four-year-old golden girl of the Metropolitan Opera and a rare true coloratura, this month will sing Rosina in *The Barber of Seville,* one of four operas which make up the Met's sampler of great scenes for opening night, November 8. Televised on a closed circuit, the performance with its attendant pomp and circumstance will be seen in more than thirty theatres across the country. Of the legendary names in operatic history, the coloraturas have sparkled, traditionally, with the biggest dazzle: Adelina Patti had her carriage dragged by cheering admirers through the streets; and Nellie Melba, by the linkage of her name with a peach, became immortal even among the tone deaf. Four years ago, when Roberta Peters first appeared at the Met, a pinch-hitter in *Don Giovanni,* her name was added to the glittering coloratura roster. So impressive is her voice that last year RCA Victor recorded Peters on the same LP with Tetrazzini, Galli-Curci, and Lily Pons, calling it "The Youngest Member of a Great Tradition." The press has been consistently enraptured, with even Olin Downes of *The New York Times* lapsing into such phrases as "a joy to the ear ... she can do nothing without style." The focus of all this *chicchirichi* is a fetching brunette with practically none of the crashing temperament of her famous predecessors. Doggedly hard-working, she approaches a part with a passion for research that a first-rate historian might envy. For this season's production of Strauss' *Arabella,* an opera new to America, she is working on the rôle of Fiakermilli, whom she describes as "a loose woman, but a loose woman in a very cute sense."

PENN

ERNST HAAS

THE WEDDING OF MISS AUDREY HEPBURN AND MR. MEL FERRER

AUDREY HEPBURN

BY CECIL BEATON

It is always a dramatic moment when the Phoenix rises anew from its ashes. For if "queens have died young and fair," they are also reborn, appearing in new guises which often create their own terms of appreciation. Even while the pessimists were predicting that no new feminine ideal could emerge from the aftermath of war, an authentic existential Galatea was being forged in the person of Miss Audrey Hepburn.

No one can doubt that Audrey Hepburn's appearance succeeds because it embodies the spirit of today. She had, if you like, her prototypes in France—Damia, Edith Piaf, or Juliet Greco. But it took the rubble of Belgium, an English accent, and an American success to launch the striking personality that best exemplifies our new *Zeitgeist.*

Nobody ever looked like her before World War II; it is doubtful if anybody ever did, unless it be those wild children of the French Revolution who stride in the foreground of romantic canvases. Yet we recognize the rightness of this appearance in relation to our historical needs. And the proof is that thousands of imitations have appeared. The woods are full of emaciated young ladies with rat-nibbled hair and moon-pale faces.

What does their paragon really look like? Audrey Hepburn has enormous heron's eyes and dark eyebrows slanted towards the Far East. Her facial features show character rather than prettiness: the bridge of the nose seems almost too narrow to carry its length, which flares into a globular tip with nostrils startlingly like a duck's bill. Her mouth is wide, with a cleft under the lower lip too deep for classical beauty, and the delicate chin appears even smaller by contrast with the exaggerated width of her jaw bones. Seen at the full, the outline of her face is perhaps too square; yet she intuitively tilts her head with a restless and perky asymmetry. She is like a portrait by Modigliani where the various distortions are not only interesting in themselves but make a completely satisfying composite.

Beneath this child-like head (as compact as a coconut with its cropped hair and wispy monkey-fur fringe) is a long, incredibly slender and straight neck. A rod-like back continues the vertical line of the nape, and she would appear exaggeratedly tall were it not for her natural grace. Audrey Hepburn's stance is a combination of an ultra fashion plate and a ballet dancer. Indeed, she owes a large debt to the ballet for her bearing and abandon in movement, which yet suggest a personal quality, an angular kinship with cranes and storks. She can assume almost acrobatic poses, always maintaining an innate elegance in her incredibly lithe torso, long, flat waist, tapering fingers and endless legs. With arms akimbo or behind her back, she habitually plants her feet wide apart—one heel dug deep with the toe pointing skywards. And it is more natural for her to squat cross-legged on the floor than to sit in a chair.

Like the natural artist that she is, Audrey Hepburn is bold and sure in her effects. There is no lack of vigour in her rejection of the softly pretty. She wears no powder, so that her white skin has a bright sheen. Using a stick of grease paint with a deft stroke, she draws heavy bars of black upon her naturally full brows; and almost in Fratellini fashion, liberally smudges both upper and lower eyelids with black. To complete the clown boldness, she enlarges her mouth even at the ends, thus making her smile expand to an enormous slice from Sambo's watermelon. The general public, in its acceptance of such an uncompromisingly stark appearance, has radically forsaken the prettily romantic or pseudo-mysterious heroines of only two decades ago.

In clothing, this *ingénue* Ichabod wears a "junior miss" version of highwayman coats, clergyman cassocks, or students' pants, overalls, scarfs. Yet she is infinitely more *soignée* than most students, possessing, in fact, an almost Oriental sense of the exquisite. And she is immaculately shod, whether in pumps, sandals, or court shoes.

Audrey Hepburn is the *gamine,* the urchin, the lost Barnardo boy. Sometimes she appears to be dangerously fatigued; already, at her lettuce age, there are apt to be shadows under the eyes, while her cheeks seem taut and pallid. She is a wistful child of a war-chided era, and the shadow thrown across her youth underlines even more its precious evanescence. But if she can reflect sorrow, she seems also to enjoy the happiness life provides for her with such bounty.

It is a rare phenomenon to find a very young girl with such inherent "star quality." As a result of her enormous success, Audrey Hepburn has already acquired the extra incandescent glow which comes as a result of being acclaimed, admired, and loved. Yet while developing her radiance, she has too much innate candour to take on that gloss of artificiality Hollywood is apt to demand of its queens. Her voice is peculiarly personal. With its unaccustomed rhythm and sing-song cadence on a flat drawl, it has a quality of heartbreak. Though such a voice might easily become mannered, she spends much time in improving its musical range.

In fact, with the passing of every month, Audrey Hepburn increases in dramatic stature. Intelligent and alert, wistful but enthusiastic, frank yet tactful, assured without conceit and tender without sentimentality, she is the most promising theatrical talent to appear since the war. Add to this the remarkable distinction she emanates, and it is not rash to say she also gives every indication of being the most interesting public embodiment of our new feminine ideal.

The comeback

1936

1954

The first Vogue photograph of Andrea Johnson, and the latest (which is unretouched). News again *too:* her Cap Coiffure, designed by Michel of Helena Rubinstein.

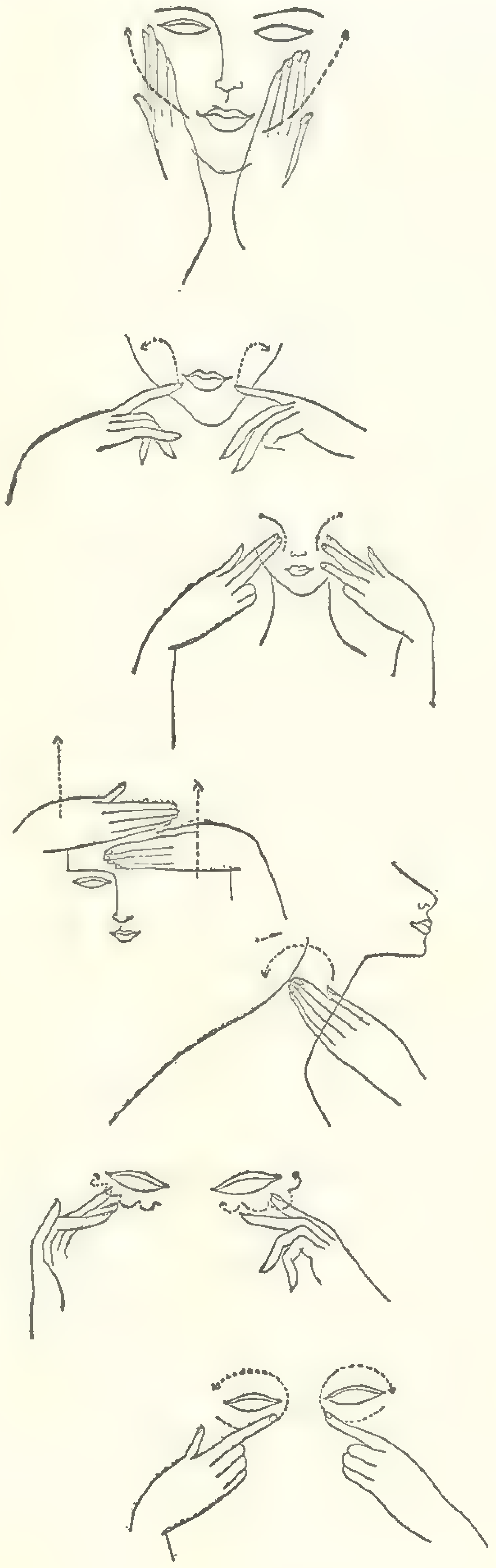
Eighteen years is a long time in the eye of a camera. For nothing is quite so unemotionally objective about beauty as a lens. Yet Andrea Johnson has posed for over five hundred pictures published in Vogue since 1936—and the latest are on these pages. Photographers have always liked her intelligence and calm professionalism; but this is not the reason for her unusually long stay under studio lights. The point is, she's a beauty—still. The clarity of her features, the extraordinary polish of her hair, slim figure, the elegance of her legs and feet—all these are photogenic.

During the past eighteen years, Andrea Johnson has taken time off from posing (for the theatre, decorating, travel, designing), and, when she recently decided to return to modelling, after one of these excursions, found that she had relaxed in the care of her notable looks; and that while affectionate friends might be indulgent, the camera certainly was not. She, not merely her photographs, needed retouching. The contours of her face needed sharpening, her waistline needed whittling, her posture needed a graceful lengthening and fluidity. She was delighted to become the first local client of Helena Rubinstein's new Paris Beauty Course—and have all the planning for her recent comeback taken right out of her hands by experts.

This new course started in Paris—but Madame Rubinstein has literally put the show on the road; this course is a travelling beauty balm. The newest make-the-most-of-yourself course is under the direction of a doctor—Dr. Sylvia Lourie—and four trained assistants. These five will travel all over the country, staying a week in large cities, where they will hold classes in beauty essentials—for audiences in department store auditoriums. After every course, each woman in the audience may be separately interviewed. She is given a figure and a skin analysis. She is weighed. She is given instructions in diet (sometimes for weight-loss, sometimes for the complexion); given exercises (for posture, body-tone, or inch-paring); given specific complexion care routines. The cost of all this beauty advice? Nothing whatever—though there is for sale a kit of small-sized creams, lotions, and make-up necessary for practice.

Since Miss Johnson's beauty routine was a quite average plan, we give some highlights here and on page 161. Like many women, she had never really been entirely careless of her beauty—so her problems were small though several. And it was important to solve them. She needed to lose five pounds (who doesn't?) and she did in a hurry. The recommended diet was strict, and she found it difficult for a few days. She learned the trick of drinking consommé at her hungriest moments in-between meals. Towards the end of the dieting period she found her energy increasing in an astonishing way. Her exercises were for posture and body tone, and she found these to be relaxing, and even sleep-inducing when she did them at night. They made her feel taller, more elastic. The directions for application of creams and for her facial massage were these, sketched at the right.

The course, Andrea Johnson says, made her *feel* more attractive (always an important ingredient in looking attractive). And she enjoyed the discipline of it, enjoyed watching the results. Proved in a lens!



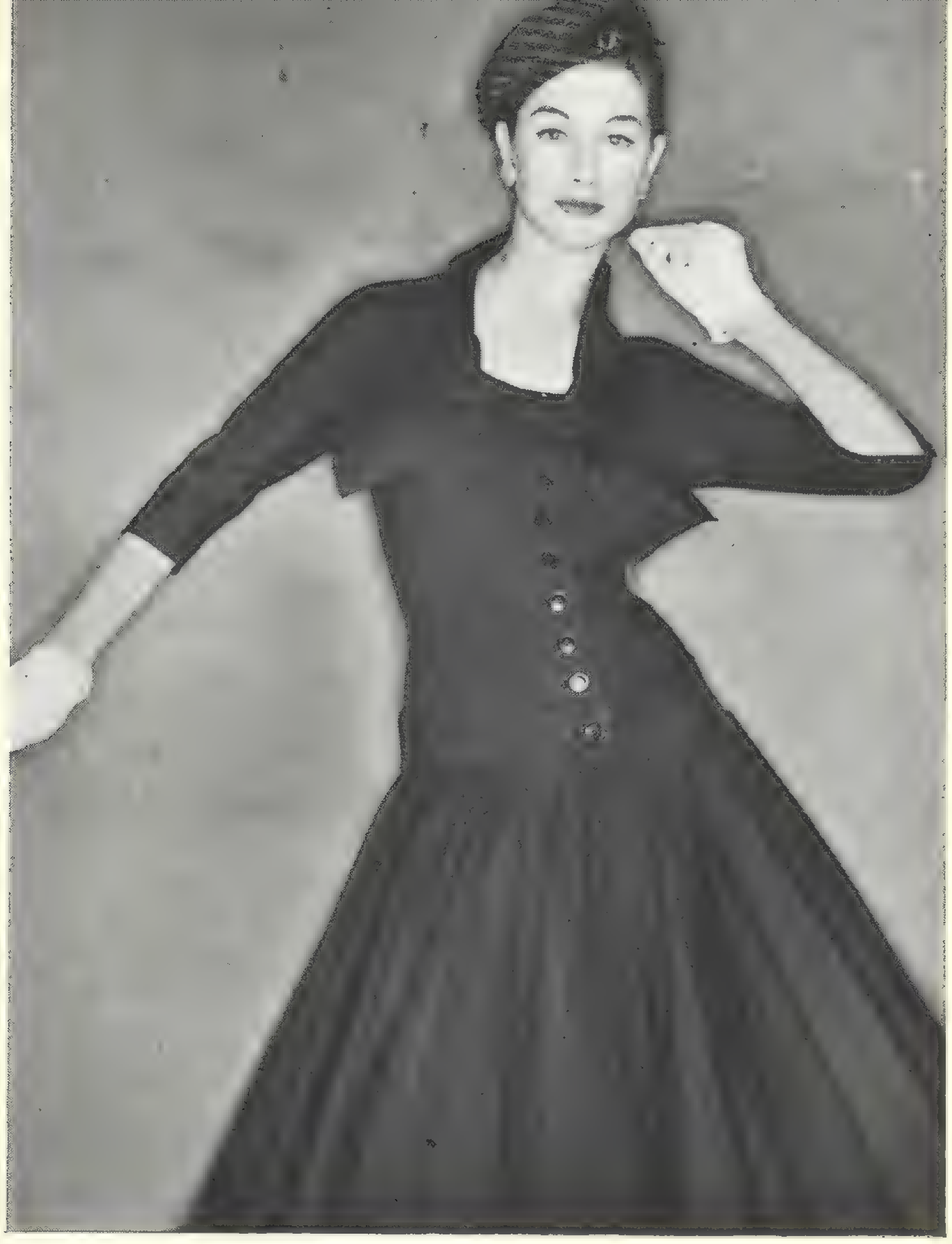
Parties, and what to wear to them: much of the talk in this issue. Here, a dress for a ball, cut from yards and yards of pure flattery (technically, pink silk satin). An impressive sweep to the skirt, an impressive way of revealing a small waist and a pretty pair of shoulders. (The revelations here—Andrea Johnson's, a Vogue model for eighteen years.) The dress, by Helga, at Saks Fifth Avenue; Neiman-Marcus; J. P. Allen.

HORST

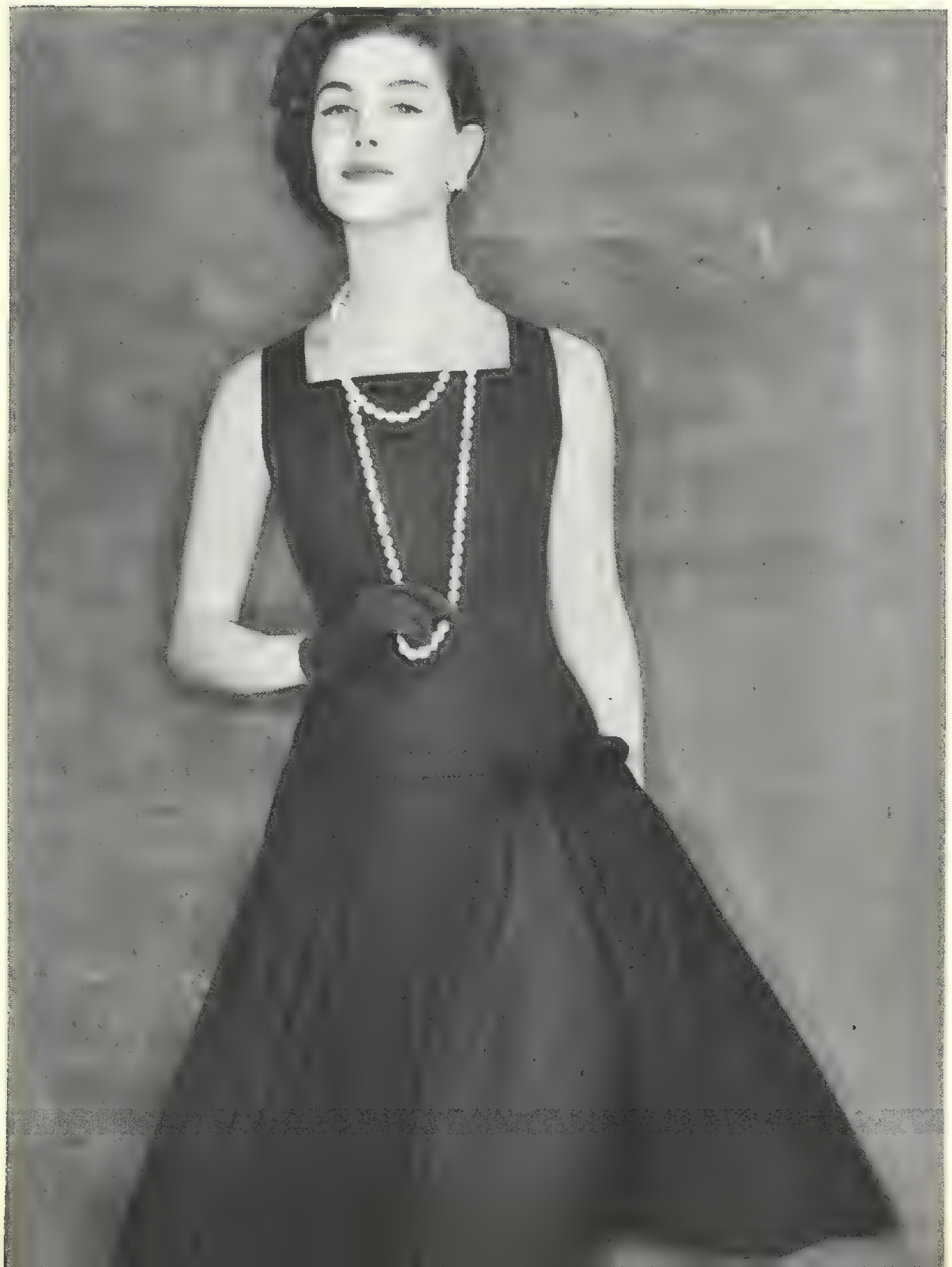
The indispensable dress, Paris-prompted

The new line: a figure-line of least insistence (body line, drawn out; bustline heightened). Here, five dresses taking it in different ways; and taking a woman through the day. All: Paris-inspired. *Left:* Absolutely nothing here—except great and simple beauty. A two-piece dress of navy-blue wool. No tricks; not an unessential stitch. The soft middy top buttons down the back over a straight skirt. Here, it starts life early, in town, with a white felt cloche (Emme), a collar of white fake pearls (Richelieu), white gloves (Aris). Late day, the hat's changed for a pale satin one; the gloves lengthen; the necklace might be a sparkling one. By Larry Aldrich of Hockanum wool; $90; this and the pearls at Saks Fifth Avenue. Dress, also at Julius Garfinckel; Neiman-Marcus. *Right:* A black wool broadcloth middy-dress made to be altered—not by the needle, but by how and where it's worn. Here, with a fake fur beret worn shower-capwise (Madcaps): for lunch in town, a matinée. With glittering bracelets, earrings: for cocktails. The dress, $40. This and the hat, at Bonwit Teller. The dress, also ready at Hutzler's; I. Magnin.

COFFIN



The indispensable dress, continued: for daytime and later



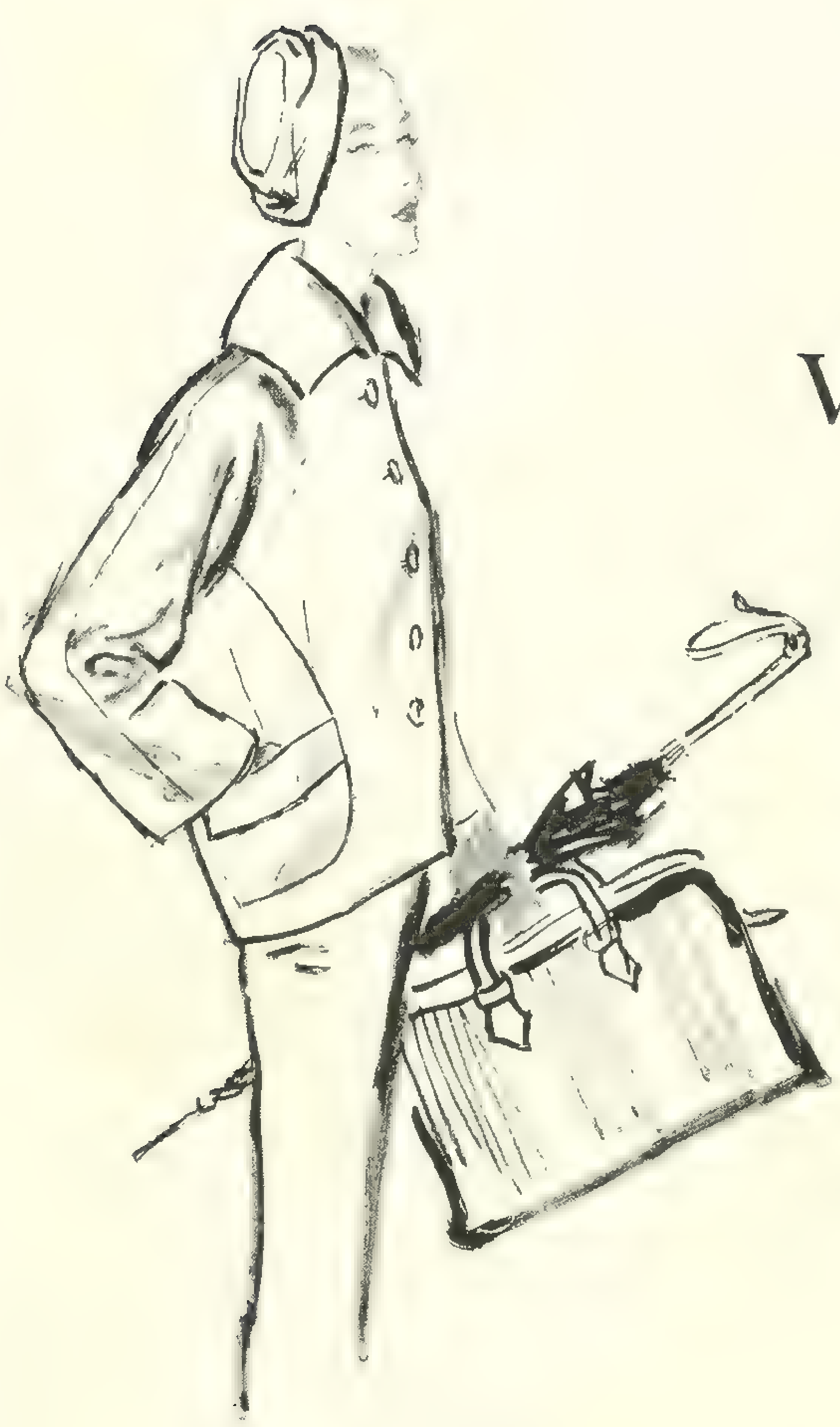
Above: Two-piece dress of navy-blue wool. Its scarfed jacket is fitted to the hipline (and the fit's a middy fit); below, a swing of pleats. By Larry Aldrich, of Hockanum wool; about $95. At Bonwit Teller; I. Magnin. Glimpsed here with a blazer-striped beret, by Emme. (But cover up this hat on the page, and you'll see that the costume has already changed its environment!)

Left: Continued into the evening—the good, long look; here, after daytime, after Degas. For late cocktails and dinner, a black rayon crêpe jersey dress. Bodice: high, squared, sleeveless. Hipline: low, bowed, falling into soft pleats. Worn here with pretty shoulders, a rope of beads. By Larry Aldrich, $90. At Bergdorf Goodman; Nan Duskin; Hudson's.

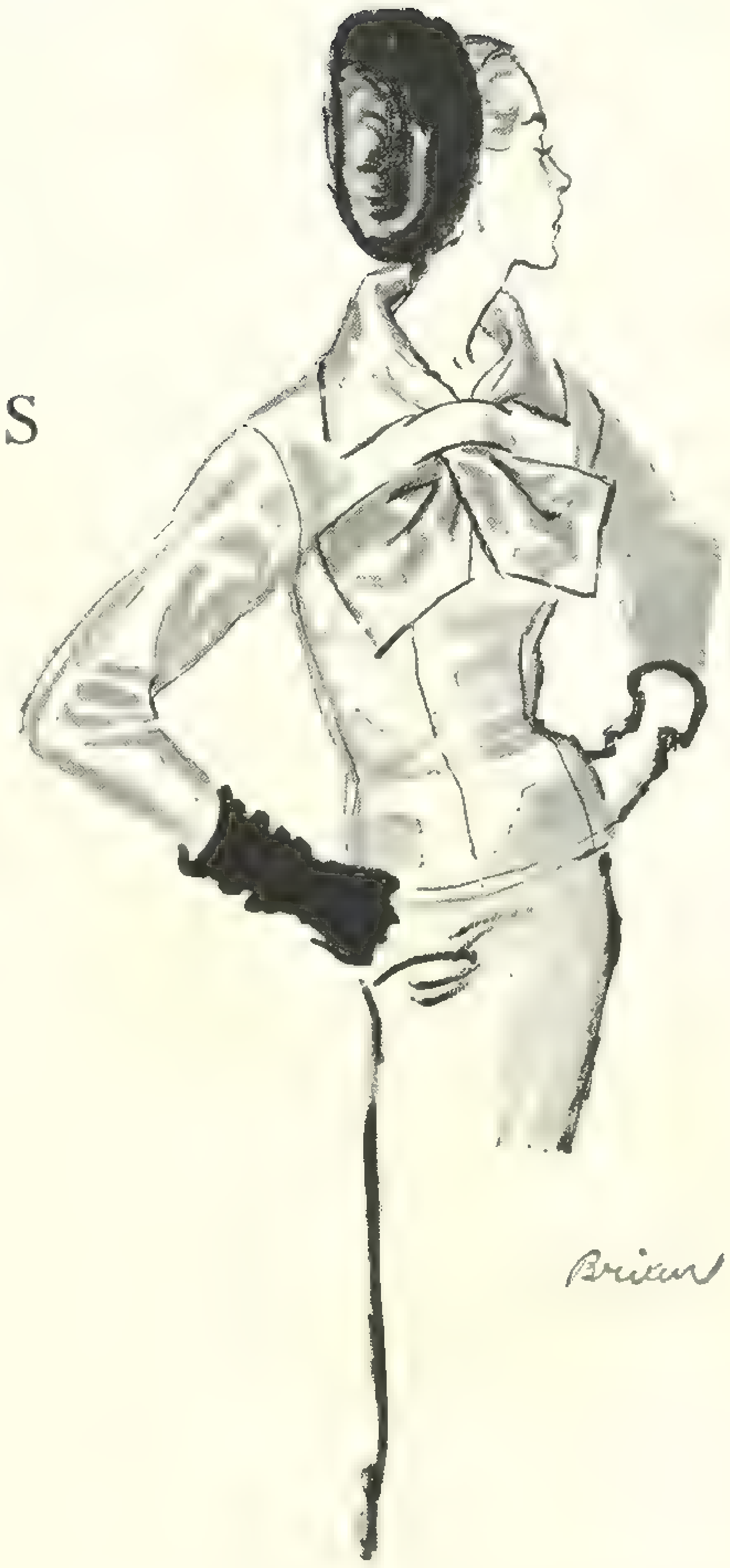
Opposite page: Final choice, late-day version; worldly and quite elegant, this slim length of black, dressed in a taffeta sash and bow. Determining the choice here: not the size of the pocketbook, but the size of the hipline (smooth, slender). By Benham, in a Chardon crêpe of Enka rayon; $70. At Henri Bendel; Marshall Field; Montaldo's; Sakowitz. With it at the moment: a jewelled beret.

COFFIN

Vogue Patterns from the new Paris collections



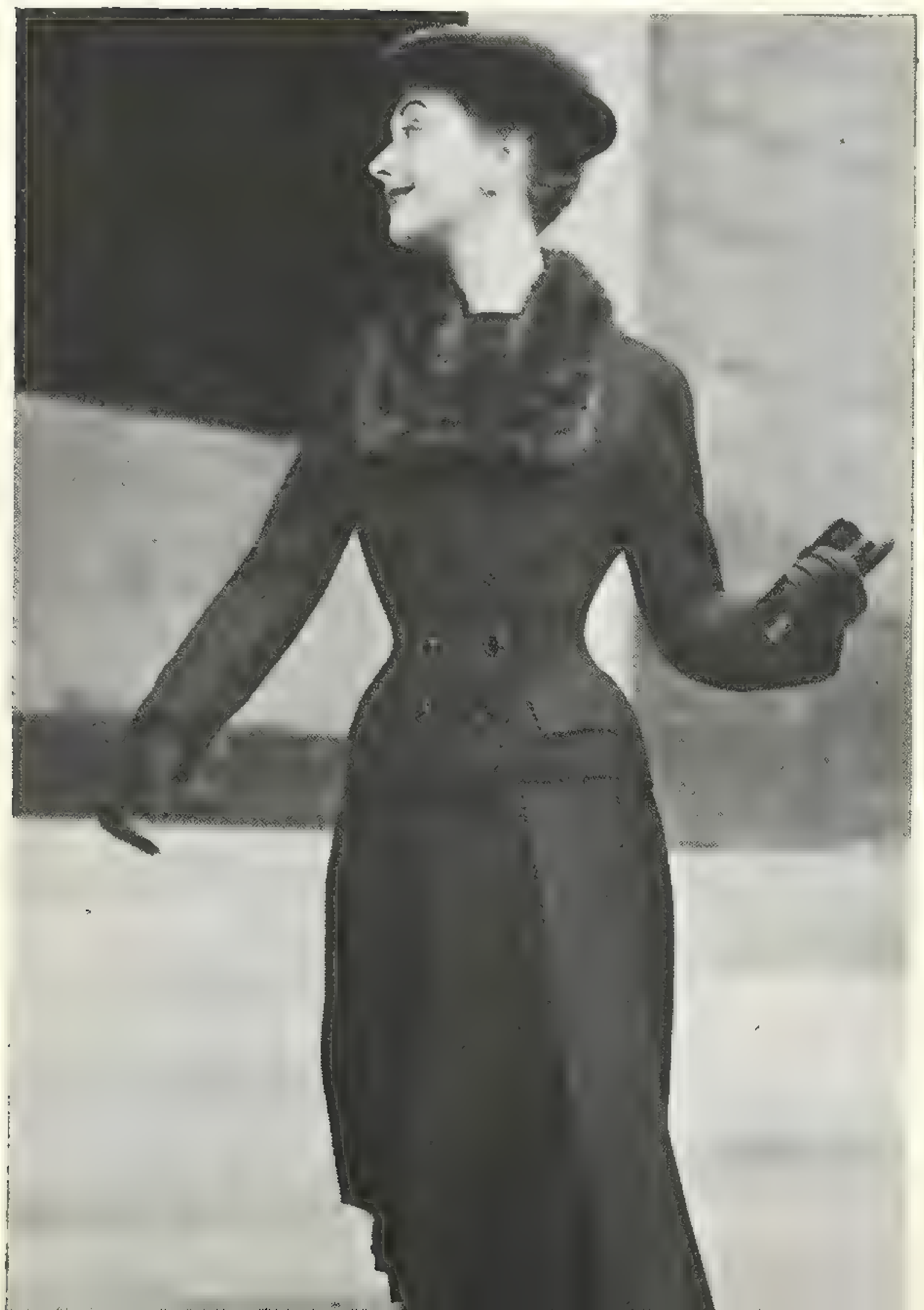
HEIM
VOGUE PATTERN 1274



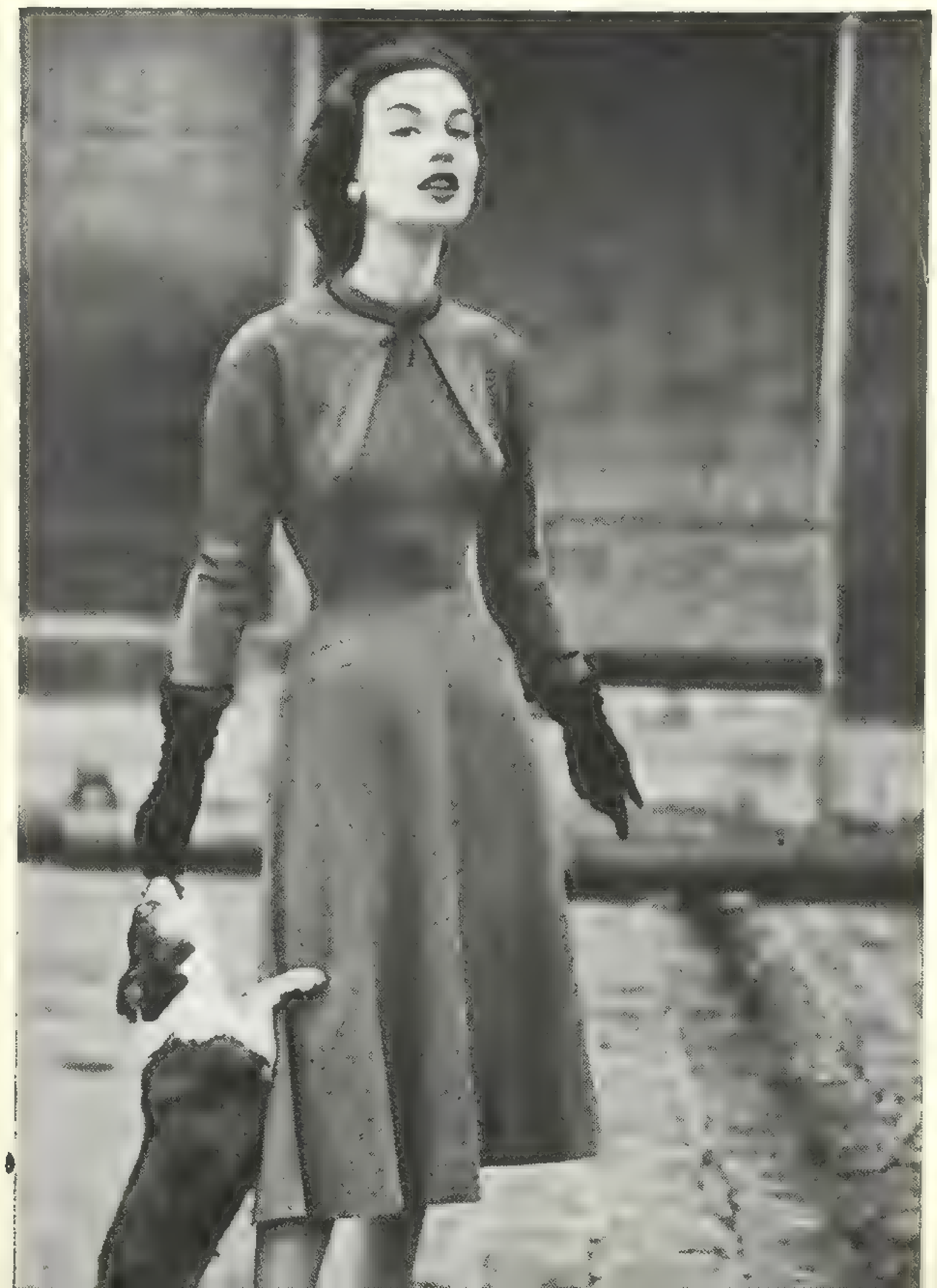
LANVIN-CASTILLO
VOGUE PATTERN 1275

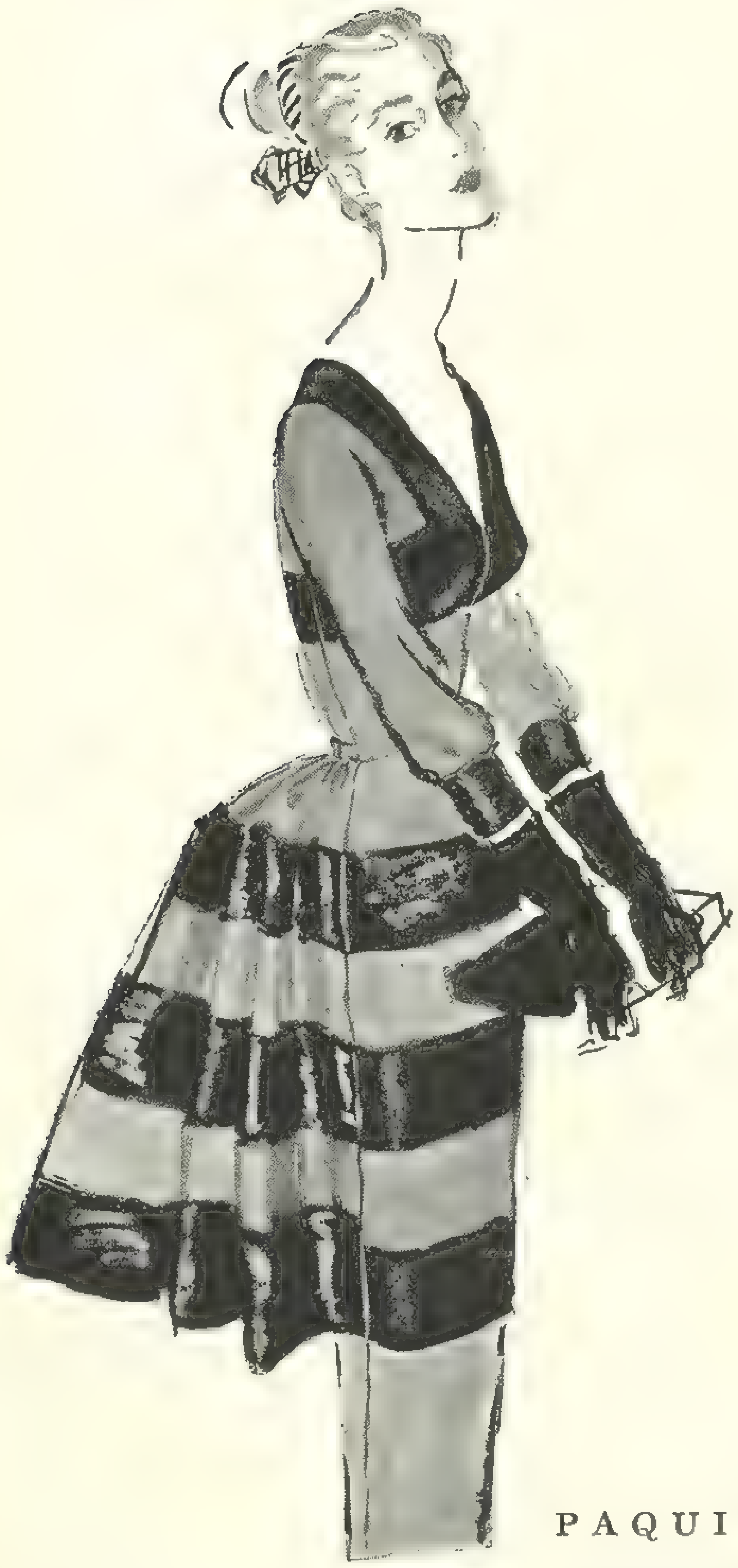
PATOU
VOGUE PATTERN 1277

MORAL



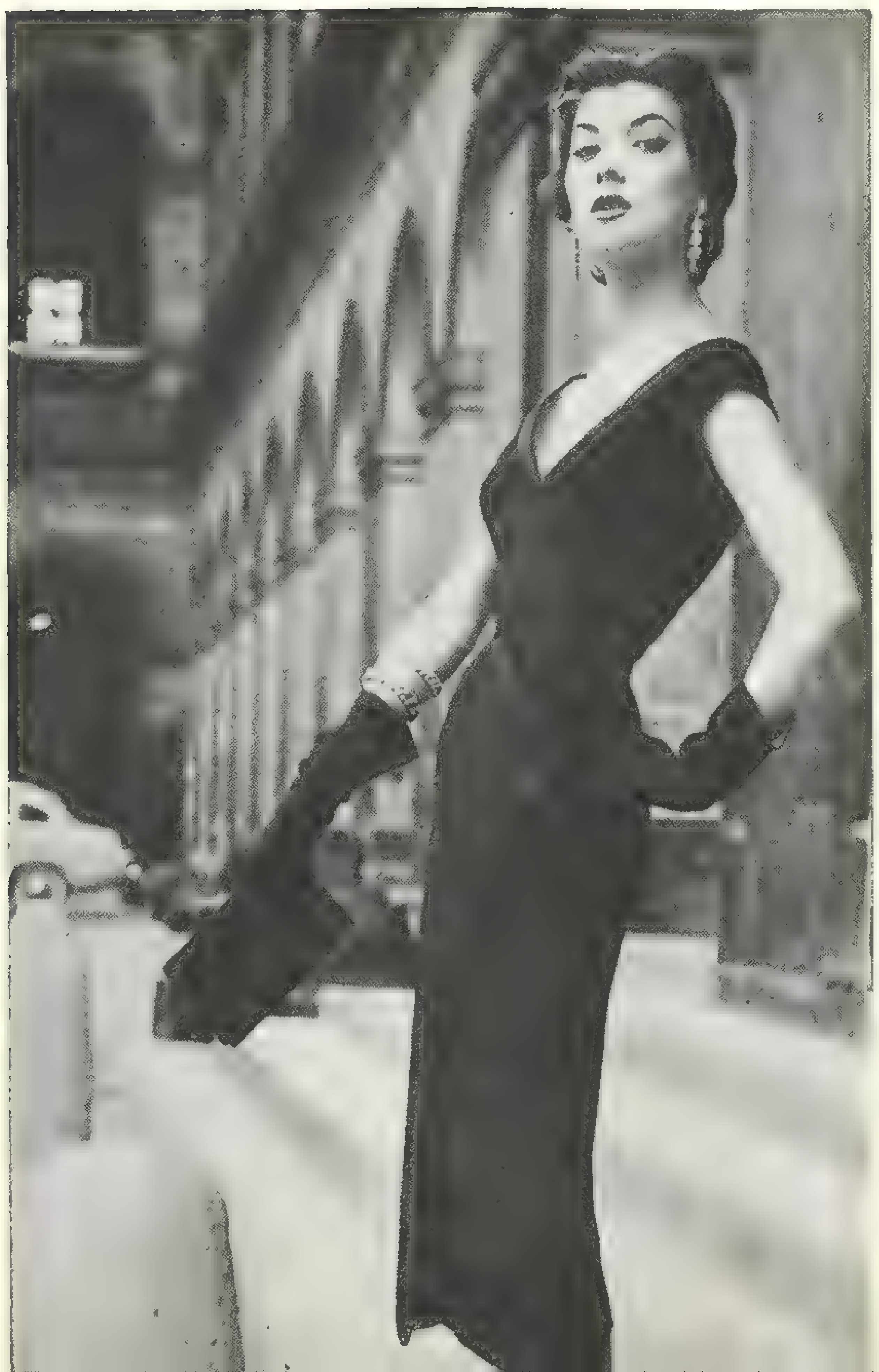
GRIFFE
VOGUE PATTERN 1279



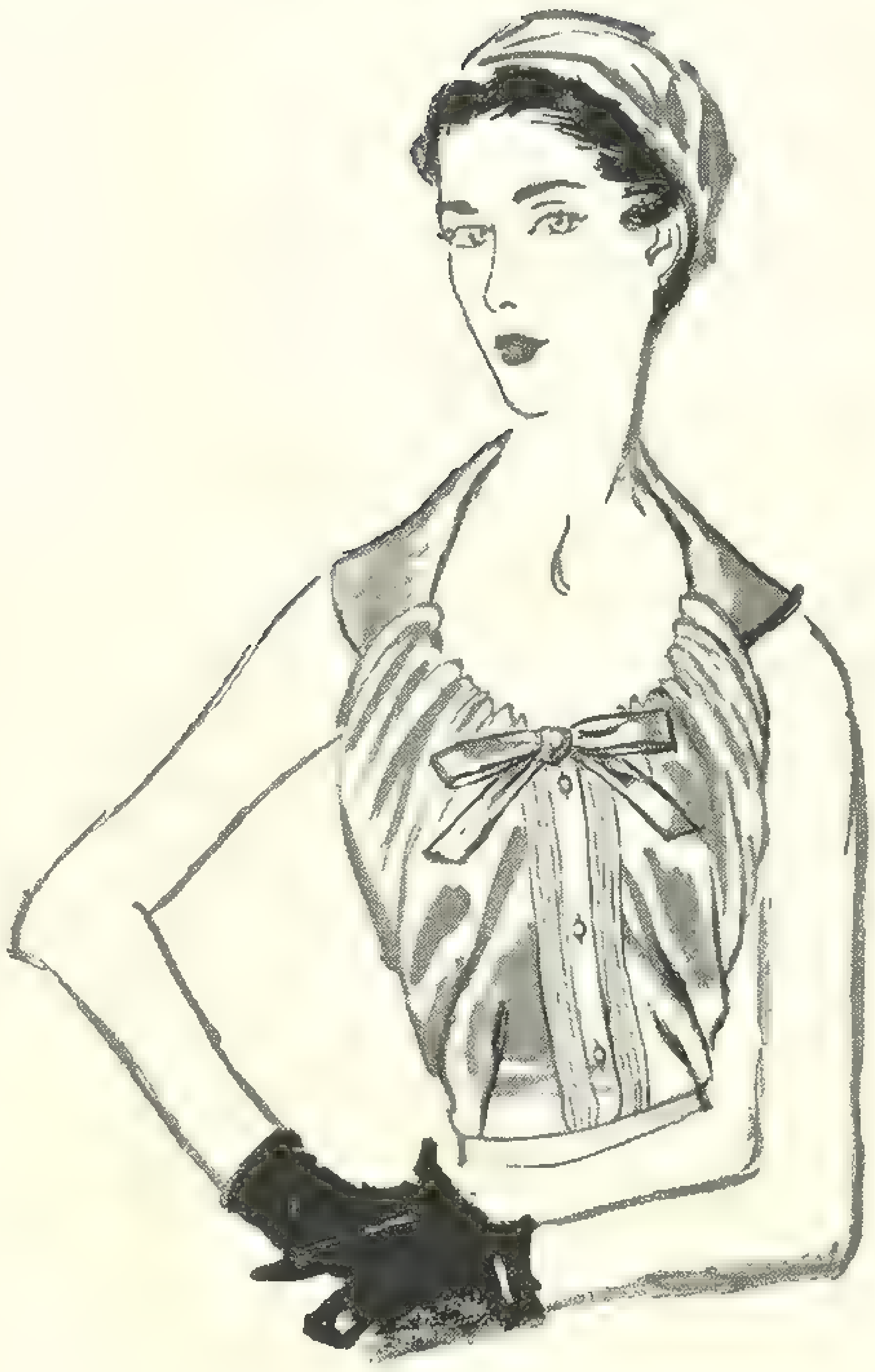


PAQUIN
VOGUE PATTERN 1278

DESSÈS
VOGUE PATTERN 1276

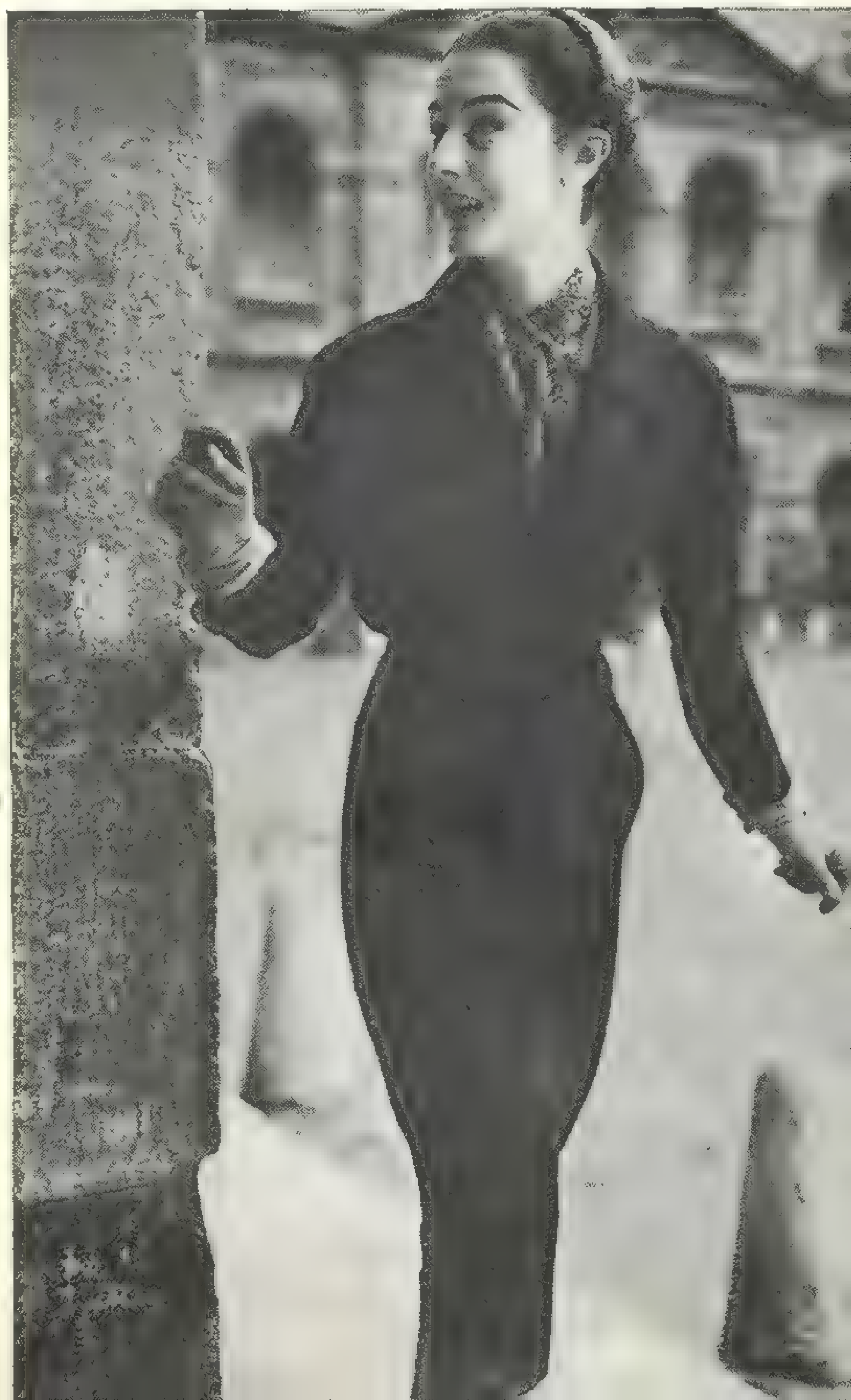


Here, Vogue Patterns take you by the hand—or rather by the sewing machine—through the most recent Paris Collections (that's Vogue's exclusive privilege). Intricate operation, making one's own Paris copies? Not necessarily: **JACQUES HEIM SUIT.** It's neither more nor less difficult to sew than any other suit. It takes tailoring (so do all suits). But once tailored, it takes you through a number of seasons smartly. Beneath the jacket, not a skirt: a whole dress. Heim showed it with fur collar and fur facings (you might, too). Pattern 1274. **LANVIN-CASTILLO MIDDY DRESS.** A two-piece dress, easy all the way: easy to sew, to fit, to wear. In jersey, tweed, linen. Pattern 1275. **PAQUIN COCKTAIL DRESS.** Mostly seams—miles of them. A dress that takes patience, but not necessarily sewing-genius. Vogue Pattern 1278. **SCHIAPARELLI DINNER BLOUSE.** One of the two new Schiaparelli blouses in a single Vogue Pattern envelope: this, easy to fit, because a low neckline is gathered and pleated on a drawstring. Satin, by choice. Pattern 1281. **PATOU DRESS AND JACKET.** The dress is pleated. The jacket is tailored (and this means tailoring). But out of a certain amount of concentration cames a beautiful costume—*with* its times *and* ahead of them. Vogue Pattern 1277. **GRIFFE DAY DRESS.** News, the good, long look in a dress that might be an indispensable dress. Fitting? We won't make it sound a cinch to do; it isn't. We *will* make it sound desirable because it is. Smooth the fullness out of the front of the bodice, even if you have to call in the help of an expert. Vogue Pattern 1279. **DESSÈS LATE-DAY DRESS AND JACKET.** A beautiful way to look: a one-piece, wrapped dress and a kimono-sleeved jacket. (We'd use black wool; satin for collar and cuffs.) Pattern 1276. **JACQUES FATH. BACK-BLOUSED DAY DRESS.** This is one of the new Fath dresses that blouses, back view. Smart. Easy to wear (reward, this, for diligence in cutting). Vogue Pattern 1280. *For back views, sizes, details, see page 153.*



SCHIAPARELLI
VOGUE PATTERN 1281

FATH
VOGUE PATTERN 1280



Crane's

Monogramming is what makes these papers Christmas presents. Shown with them, silver desk accessories. OPPOSITE PAGE, *top, left:* Butterflies float in the envelopes of White & Wyckoff's "Papillon Pastels," Schiaparelli-designed. John Wanamaker. Box, $3.25. Silver cigarette box; $38.50*. Mark Cross. *Top, right:* Schiaparelli's "Snuff Box" full of generous-sized white or grey sheets. By White & Wyckoff. Box, $5; Altman. Footed silver ash tray; $18.50*. Georg Jensen. *Left of centre, above:* New texture for writing paper—White & Wyckoff's "Shantung." Box, $1. John Wanamaker. Magnifying glass, silver frame; $22*. Cartier. *Centre, left:* Good big white single sheets and envelopes for a man, in a dark-blue box with sketch of the brig "Grampus." Crane's Kid Finish paper. Box, $5. Altman. Silver cigarette box with ribbed sides; $278*. Cartier. *Centre:* Box covered with French marbleized paper holds Crane's "Argentone;" $3. Altman. Silver letter opener, $12.50*. Georg Jensen. *Directly left:* Box of semi-note sheets and envelopes, Crane's "Stacy"; $3. Altman. Crystal inkwell with silver top, silver tray; $64*. Cartier. *Below, centre:* Letter- and note-sheets of Crane's Kid Finish in "Wedgwood Blue"; $2.50. Altman. Silver clock; $125*. Cartier.

THIS PAGE, *upper right:* Eaton's "Station Wagon Set," assorted sheets, envelopes, white, blue, pink. $7.50. Bloomingdale's. Silver clips, marked "Bills," "Receipts"; $8.80* each. Mark Cross. *Near right:* Tweedy box full of Eaton's "Private Stock." $4. Bloomingdale's. Silver cigarette box, gold-plated compartments; $84*. Tiffany. *Lower right:* Eaton's "Desk Mates." white single sheets and envelopes in a box with a blue address book. $3.50. Bloomingdale's. Silver pencil; $12*. Georg Jensen. *Bottom of page:* Crisp single sheets, both blue and white, of Eaton's "Vivace." $1.50. Altman. Tiny silver ash tray; $120*. Georg Jensen.

*INC. TAX

Christmas paper: mark it now

HERBERT MATTER

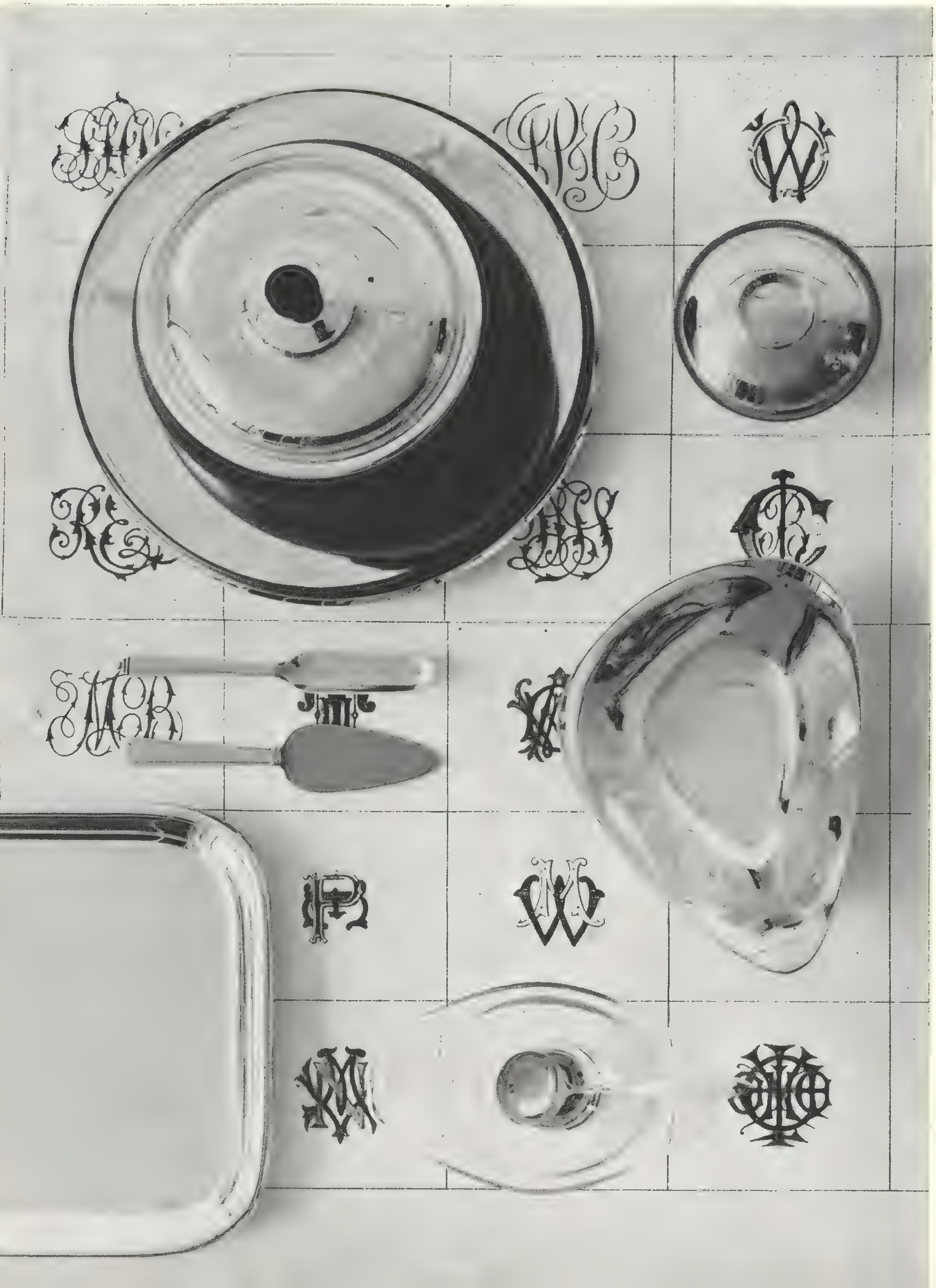
Christmas silver: mark it now

Like embroidery on fine linen, marking on sterling silver is the final touch that makes it not only a handsome, but considered present. Also like embroidery, it takes time—so right now is the moment to decide on marking silver presents for Christmas. The present itself might be one of the sterling silver pieces shown here. The marking might be block letters, or one of these splendidly scrolly arrangements (all, authentic markings of a generation ago).

THIS PAGE, *far left, above:* Good teamwork here—black ceramic casserole, silver cover; silver tray with detachable plate of heat-proof formica. Towle; $50*. Altman. *Near left:* Gorham's small silver bowl and cover, Early American design; $32.50*. Black, Starr & Gorham. *Far left, centre:* Cheese scoop; $14.25*. Below it, Lunt's "Modern Classic" spreader; $6.25*. Georg Jensen. *Near left:* Free-form silver bowl in "Contemporary" design, by Reed & Barton. 8¾″ long, $38.75*; Altman. *Far left, below:* Square silver "Chelsea" tray, by Wallace; $100*. Altman. *Left:* Whiting's crystal sauce boat, with a silver ladle; $10*. Altman.

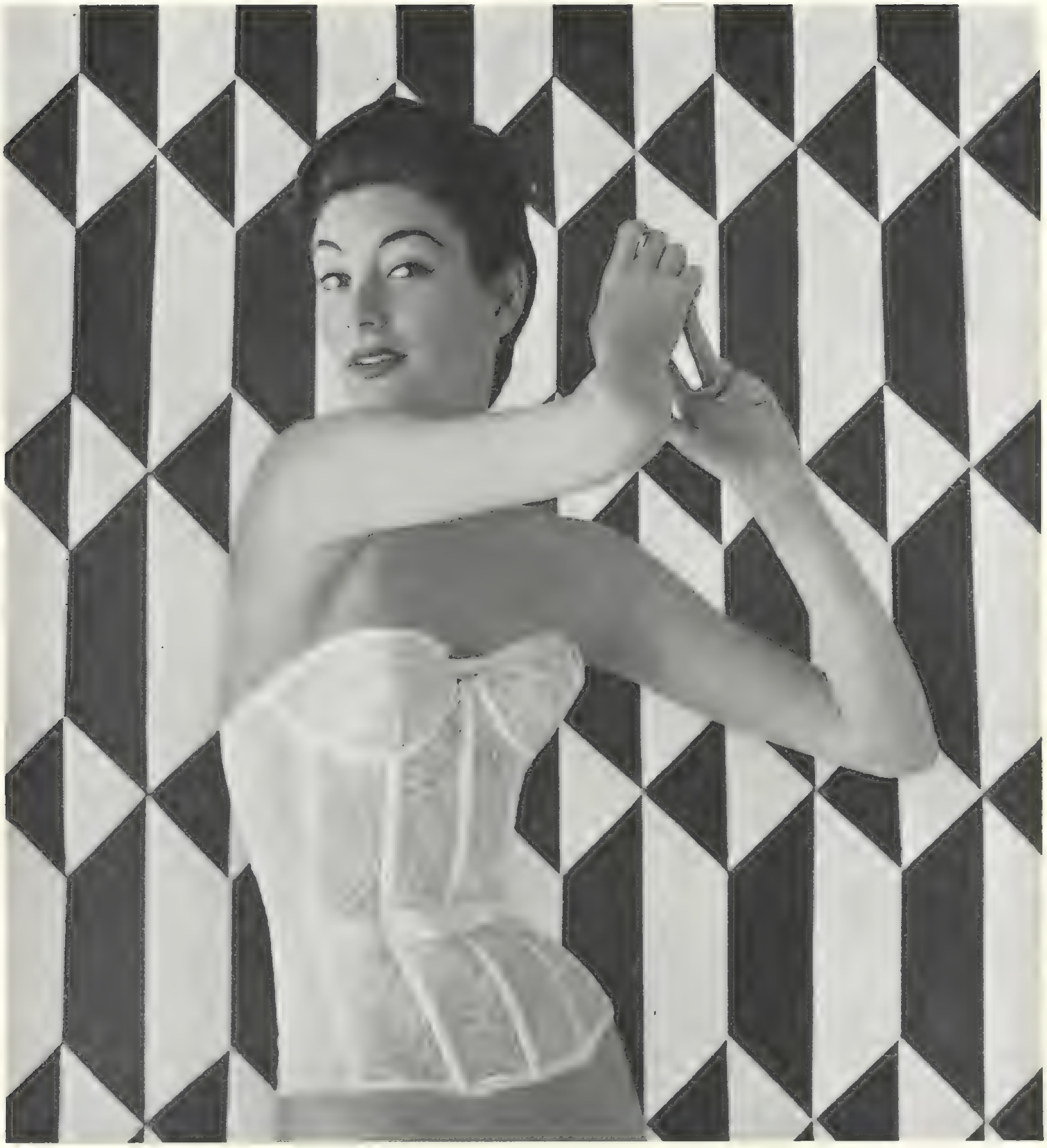
OPPOSITE PAGE, *top, centre:* Silver vegetable-dish, nice, too, for fruit; $86*. Tiffany. *Top, right:* International's silver tray, sugar bowl, cream pitcher, in the "Flair" design; set, $75*. Below it, International's silver ash tray, $4*; standing on it, a cigarette cup, $7.50*. Plummer's. *Centre, left:* Graceful three-branch candelabra, 9″ high; $375*. Robert Ensko. *Far right, below:* Magnificent silver coffee set, from 18th-century English designs. Coffee pot, ebony-handled, $140* Sugar bowl, $16.50*. Cream pitcher, $28*. Tray, $220* All, Robert Ensko. *Centre, below:* Comely card tray, about 6″ by 6″; Frank Smith. $12*. Plummer's. *Directly right:* Massive silver fork and spoon, for serving; $25* each. Robert Ensko.

HERBERT MATTER



*INCLUDING TAX

RUTLEDGE



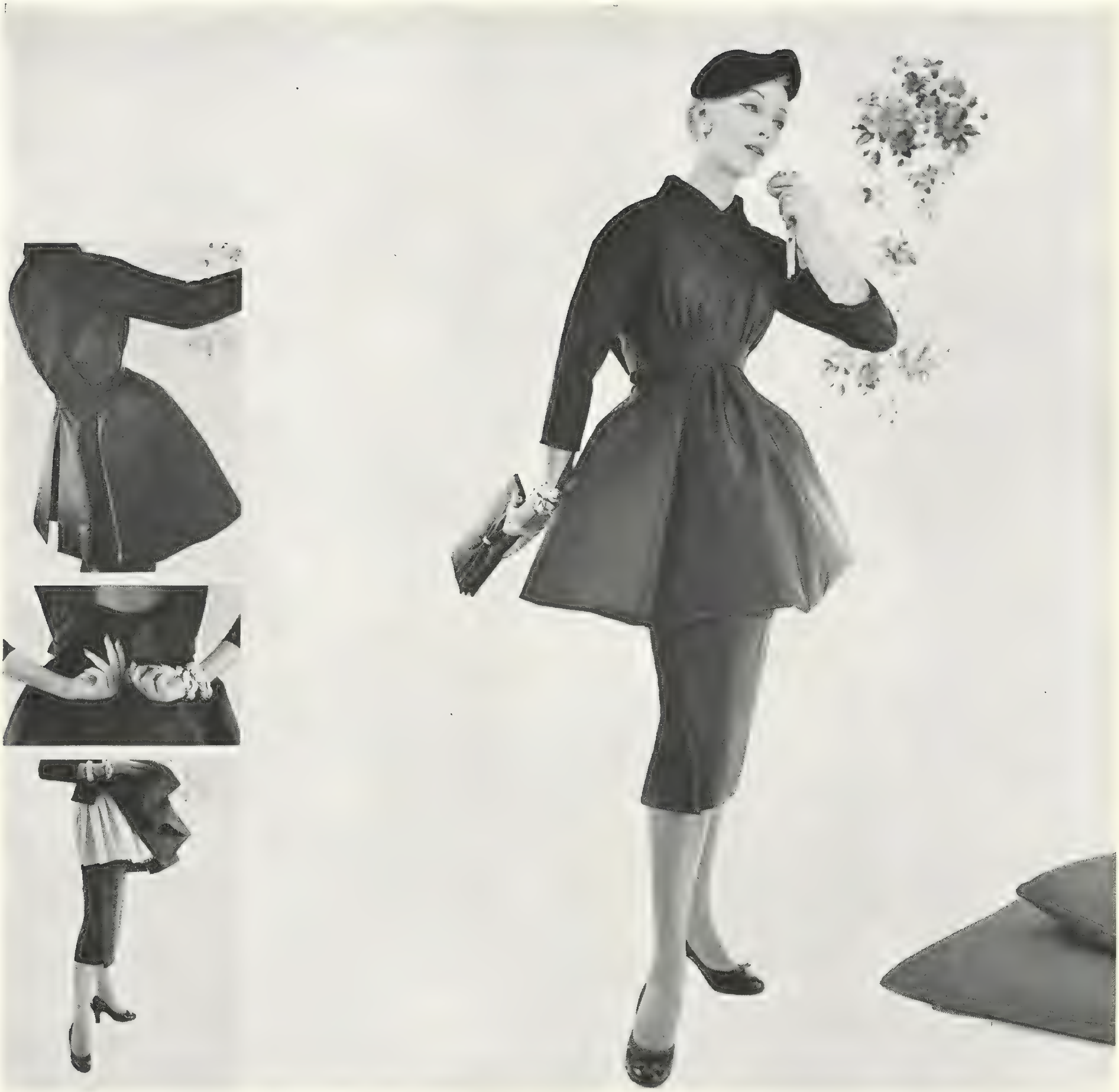
The new corsetry: a good, long look

Long, because: the bosom's raised, the hips are smoothed, adding inches to the torso.

Good, because: that's just what's wanted to underline the attenuated silhouette that's all the fashion.

Facing page: Dior's foundation—the official American version of the all-in-one worn throughout his collection. No cleavage, notice; new cups that raise and round; a long, smooth curve from the top rib to the hipbone. In black peau de soie. A Christian Dior original design adapted by Lily of France. Saks Fifth Avenue; Julius Garfinckel; Neiman-Marcus.

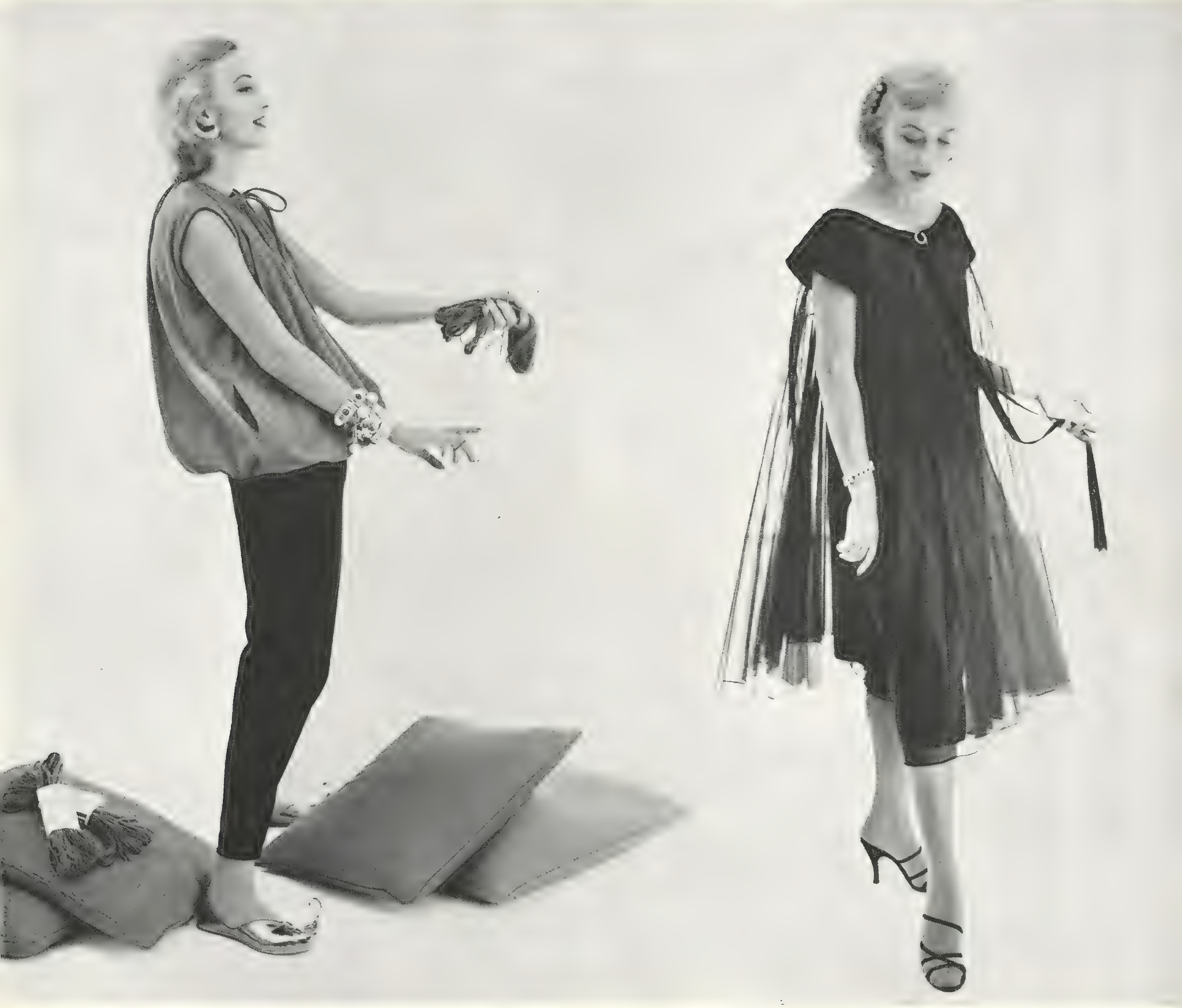
Above: The taller torso, high-rounded bosom, here in an all-in-one that stops just below the hips—where many new fashions break forth into fullness. In white nylon lace and elasticized marquisette, $17. By Warner's. Bonwit Teller; Hudson's; Frederick & Nelson.



Three new principles in maternity fashion

A joy to tell about: the fresh fashion-thinking that's going into maternity clothes nowadays. Here, three examples. *Above:* A completely new principle here—the tunic dress designed by Charles James. Photographs at left explain the details: the slanting waistline; the expansible closing; the little crinoline that carries the tunic skirt. The basic skirt: slim. In pewter-grey taffeta of Avisco rayon-and-acetate, $40. Lane Bryant. Rhythm Step shoes at Stern's.

PRIGENT



Above: We love this—it's a contemporary portrait of a contemporary woman who's going to go right on wearing smart, comfortable at-home clothes—right through the next nine months. She likes family life, and she also happens to like colour and slacks. Pimiento-red Merrimack velveteen middy with a drawstring hem, by Jean Bartelme; $18. Black velveteen maternity slacks, $11. Lane Bryant; I. Magnin. The gilt, Turkish-toed slippers by Gustinettes.

Above: A gentle, beautiful dinner dress—so becoming, in fact, that we consider it a sort of maternity bonus. It's black nylon organdie permanently pleated from neckline to hem, and beltless for two reasons—because it's charming that way and because it's comfortable that way. What it accepts as fact (and it *is* a fact): that the complexion of a woman who's expecting a baby is at its prettiest, creamiest. The organdie float, by Ma Mère, about $50. From Lane Bryant; I. Magnin.

New Menus for the new parties

Another leaf for Vogue's party handbook (pages 88-93): good food, classified according to the kind of party you're giving. And, this small but important reminder: your own beautiful possessions—heavy linens, sparkling glass, polished silver, the collections of porcelain or bisque—are, with fresh flowers, the best decorations you can have for any but holiday parties. Save the fantasy, the tinsel for Christmas and New Year's; for your other parties—simply make your house look its flowery best. The look of the buffet table is especially important—attractive equipment in the way of casseroles, chafing dishes, bread baskets, is a must. A good butler called in for the occasion can give a "touch" to the way the meats are cut and served, the breads piled, and the dishes and silver arranged; and is worth every penny of his hire.

Stay-for-supper supper after cocktails

(served seated, at small tables)

BRANDADE OF SALT CODFISH*
served hot with toast triangles
(in a deep dish)
or:
HAM MOUSSE
RAW SPINACH SALAD
HOT COMPOTE OF APRICOTS
AND BLACK CHERRIES
flavoured with lemon peel and
a little kirsch
RUM-FLAVOURED VANILLA ICE CREAM

Stay-for-supper supper after cocktails

(served buffet style)

BOULA
(turtle and thick green pea, flavoured with sherry or Madeira, topped with whipped cream and put under the broiler if wished)
BLACK BEAN SOUP
flavoured with Madeira, slices of
lime and avocado
COULIBIAC*
BALLOTINE OF CHICKEN*
FIELD SALAD
mild French dressing
Dry white Bordeaux
MACEDOINE OF FRUIT;
BIG MACAROONS

Black tie dinner—8 to 12 people

OYSTER CRABS
fried just crisp, served with
a mousseline sauce
Dry Sauternes, well chilled
SORREL SOUP
thin, frothy
FILET OF BEEF
garnished with baby string beans
and potato balls Parisienne
Claret, of a good year
or Champagne Brut, preferably in magnums
KIRSCH SOUFFLÉ WITH
APRICOT SAUCE

Eleven-o'clock buffet supper I

SCALLOPS POULETTE
CREAMED OR SCALLOPED OYSTERS
FILET OF BEEF IN ASPIC
with truffles at its centre
VEAL AND HAM PIE
served hot
SALAD OF ENDIVE AND
WATER CRESS
French dressing
MONT BLANC OF CHESTNUTS*

Eleven-o'clock buffet supper II

(The buffet arranged so there is a choice of three distinct chafing-dish meals.)

The centre supper:
LOBSTER A L'AMERICAINE
with fluffy rice flavoured with saffron
Brown, buttered bread
White Burgundy or Champagne
LEMON ICE
with gaufrettes

The left-hand supper:
FROG'S LEGS POULETTE*
Hot popovers
Chilled dry Sauternes or Champagne
SMALL BLACK CHERRY TARTS
flavoured with kirsch

The right-hand supper:
HOT GREEN NOODLES
(*spinach or artichoke*)
tossed with a little sweet butter,
pâté de foie gras and sliced truffles
White Burgundy or Champagne
BLACK RASPBERRY ICE
with a little lemon juice
squeezed over it

Note: Wouldn't two *big* Empire candelabra look nice on this buffet?

Recipes for the starred dishes are on page 148.

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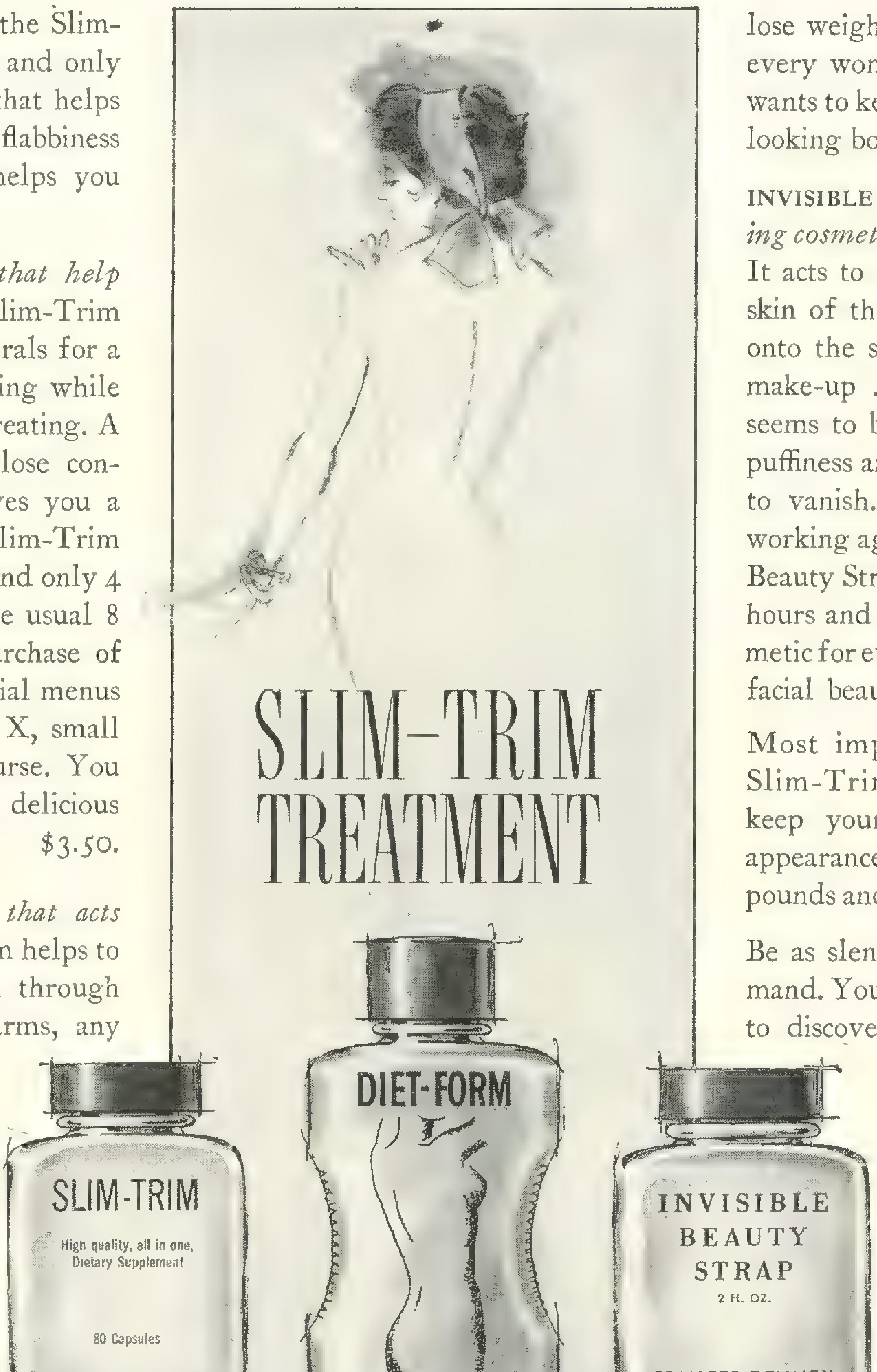
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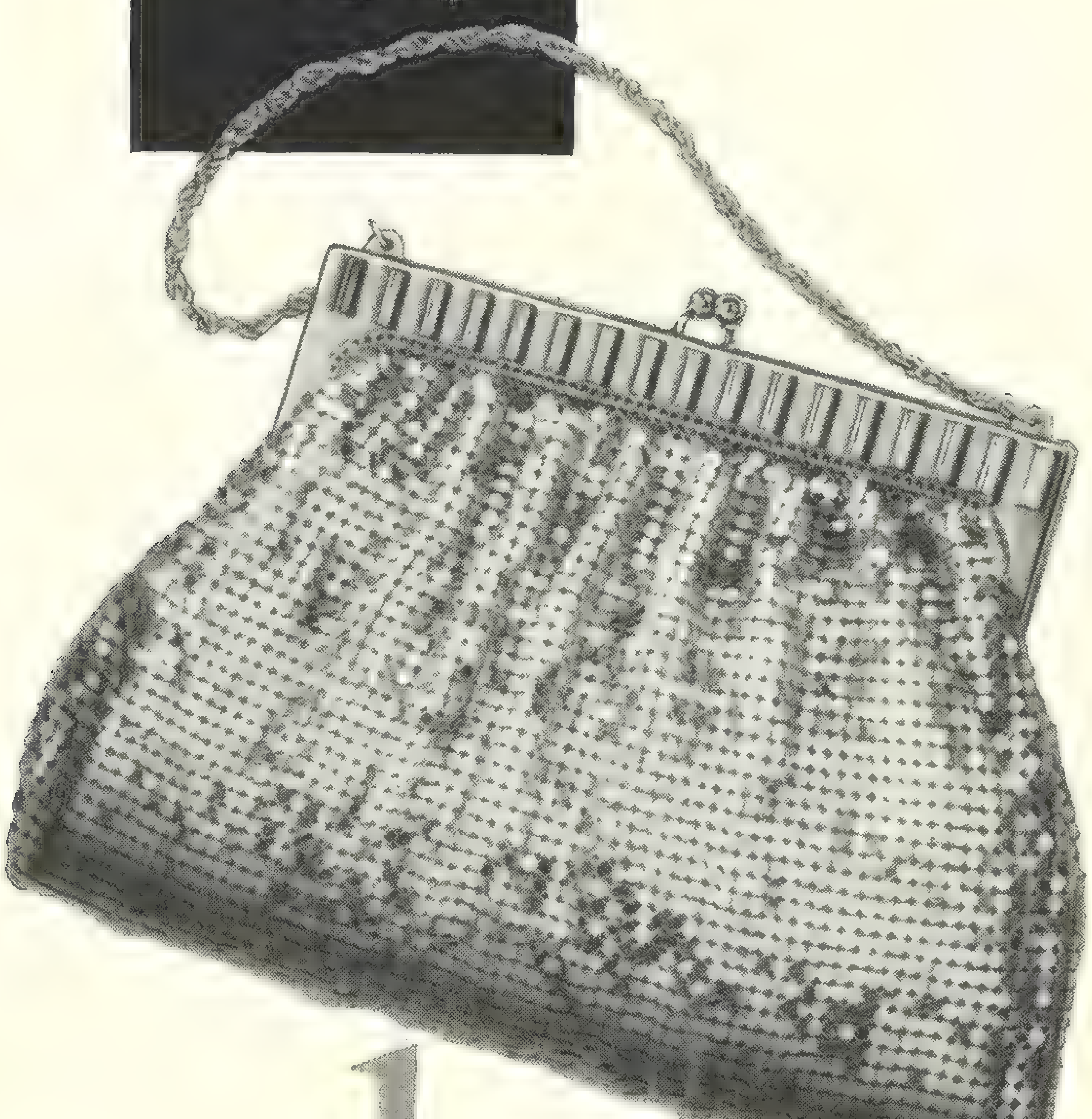

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NEW PARTY FOOD

(Recipes for the dishes starred on page 146)

BALLOTINE OF CHICKEN

for 6

1 roasting chicken or capon—4 to 5 lbs.
1 slice boiled ham, ½ inch thick
Chopped truffles

For the stuffing, or panade:
½ lb. raw lean veal, ground fine
4 slices liverwurst
1 hard-boiled egg
1 chicken liver
2 egg yolks
4 tablespoonfuls sour cream
Chopped parsley, tarragon, chives

For the stock:
1 veal knuckle, split
2 onions, stuck with cloves
3 celery stalks
1 carrot, sprigs parsley
2 qts. water

Start cooking the stock an hour ahead of time. Then bone the chicken but leave the flesh attached to the skin. Do not pierce skin. Add chicken bones to stock and spread chicken out on a cloth, skin down, with neck opening to the right, tail-end to the left.

Prepare the stuffing, or panade: Mash together the ground veal and liverwurst, bind with 2 egg yolks and the sour cream. Season with salt, ground pepper, and chopped herbs.

Spread mixture evenly over the chicken flesh. Cut ham in long narrow strips and arrange them diagonally on the chicken, starting from the neck at your right hand. Scatter the truffles on top of the ham, place the hard-boiled egg in the centre with the divided chicken liver on either side. Now roll up the ballotine, horizontally. Sew firmly with thread, tying at neck and end. Roll and tie tightly in a linen cloth and submerge in the stock. Simmer gently, always covered with liquid, for 1½ hours. Lift from stock, remove cloth, and cool on platter. Chill in refrigerator and then remove threads and cover with aspic, which can be made from the stock if wished.

Ballotine may also be served hot, garnished with mushrooms and olives.

COULIBIAC OF SALMON

for 12

First make a batter (which will encase the coulibiac) of ½ lb. flour (a little over 1½ cupfuls), about a cupful of warm milk, and a pinch of yeast. Work smooth with a spatula and put in a warm place to rise. When risen add another half pound of flour, ½ lb. melted butter, 7 eggs, and a little salt. Work it lightly on a floured board, then put aside for an hour in a warm place.

Meanwhile prepare the filling:
2 lbs. salmon, trimmed and filleted
2 hard-boiled eggs, sliced
6 mushrooms, chopped and cooked with 1 chopped onion in butter
½ lb. semolina, cooked in stock

Season the fillets of salmon and cook gently in butter, adding a little lemon juice and paprika when almost done.

When the semolina is cooked, dry it on a cooky sheet in the oven and put through a coarse sieve. Then mix with the mushrooms.

To make the coulibiac: Flour a large board, fashion the batter into a ball and roll it into an oblong. It should be at least 12 inches wide and 20 inches long, and about an inch thick. The stuffing must be put in the middle part of the batter, so the sides and ends can join and seal the coulibiac. Transfer the batter to a floured cloth and place the stuffing in layers, first the semolina mixture, then salmon fillets and slices of egg. Repeat in layers.

Now enfold the stuffing with the batter, seal all edges. Paint with yolk of egg. Then butter a board, place on top of the coulibiac, over the joining, and reverse the whole thing. Paint top with yolk of egg. Let stand ½ hour in a warm place.

To cook, make 2 holes in the top for steam to escape, transfer to a pan, and bake in a fairly hot oven. Forty minutes should suffice, but watch it and regulate the heat so it browns nicely.

Serve hot melted butter as a sauce; a little lemon juice may be added.

BRANDADE OF CODFISH

for 8 to 10

2 lbs. best quality salt cod, soaked in mixture of milk and water for several hours
8 large potatoes baked or boiled, put through the ricer
1 cupful best olive oil
2 cupfuls cream or hot milk
4 cloves garlic, crushed in salt

Rinse cod in cold water, cook gently for 30 minutes in water, drain, and flake, making sure there are no bones or skin left. Pound smooth in a mortar, or, lacking a mortar, use a heavy pot such as a Dutch oven placed on a breadboard. Add the riced potatoes and blend by pounding and also stirring with a heavy fork. Add the olive oil drop by drop and the crushed garlic, pounding the while. Add the cream or hot milk last. Heat thoroughly and serve decorated with triangles of fried toast.

Note: The foregoing is a basic Brandade recipe, but many variations may be used. Extra seasonings, such as chopped parsley, grated lemon peel and nutmeg, or garnishes of pitted green olives, mushrooms tossed in butter, chopped truffles, sautéed shrimps or lobster meat, puff pastry instead of toast, can be added if wished.

FROG'S LEGS POULETTE

Fresh frog's legs are a must for this. Allow approximately ½ lb. per person; soak in cold water, to which a little vinegar has been added, for 30 minutes.

Cook in a court bouillon, proportions:
1 cupful white wine
½ cupful water
1 whole onion
Sprigs of parsley, salt and pepper

Bring to a boil, add frog legs, let them boil ten minutes. Remove them and reduce the liquid, by boiling, to ⅔ its original quantity, then remove onion.

Mix together 2 tablespoonfuls butter, 2 of flour. Drop into the liquid, stirring carefully. Let cook slowly for 5 minutes, taste to make sure flour is cooked, put back frog legs and let them heat thoroughly. Have ready a little lemon juice and the beaten yolk of an egg. Remove from the fire, add the lemon juice, and quickly stir in the egg yolk. Serve on very hot plates.

MONT BLANC OF CHESTNUTS

for 6 to 8

Cook about a pound of peeled chestnuts in milk that has been sweetened and flavoured with vanilla. Stand a ring mould on a large plate. Force the chestnuts through a sieve over the mould so that the purée, falling in the form of vermicelli, will garnish the mould naturally.

Fill up the mould with the purée that has fallen over the sides, doing this lightly so as not to disturb the garnish. Unmould on a chilled dish and chill in the refrigerator.

Serve with the centre filled with a jagged and irregular mound of whipped cream, flavoured with sugar and vanilla.

The November 15 issue of Vogue:

CHRISTMAS PRESENTS ISSUE

including

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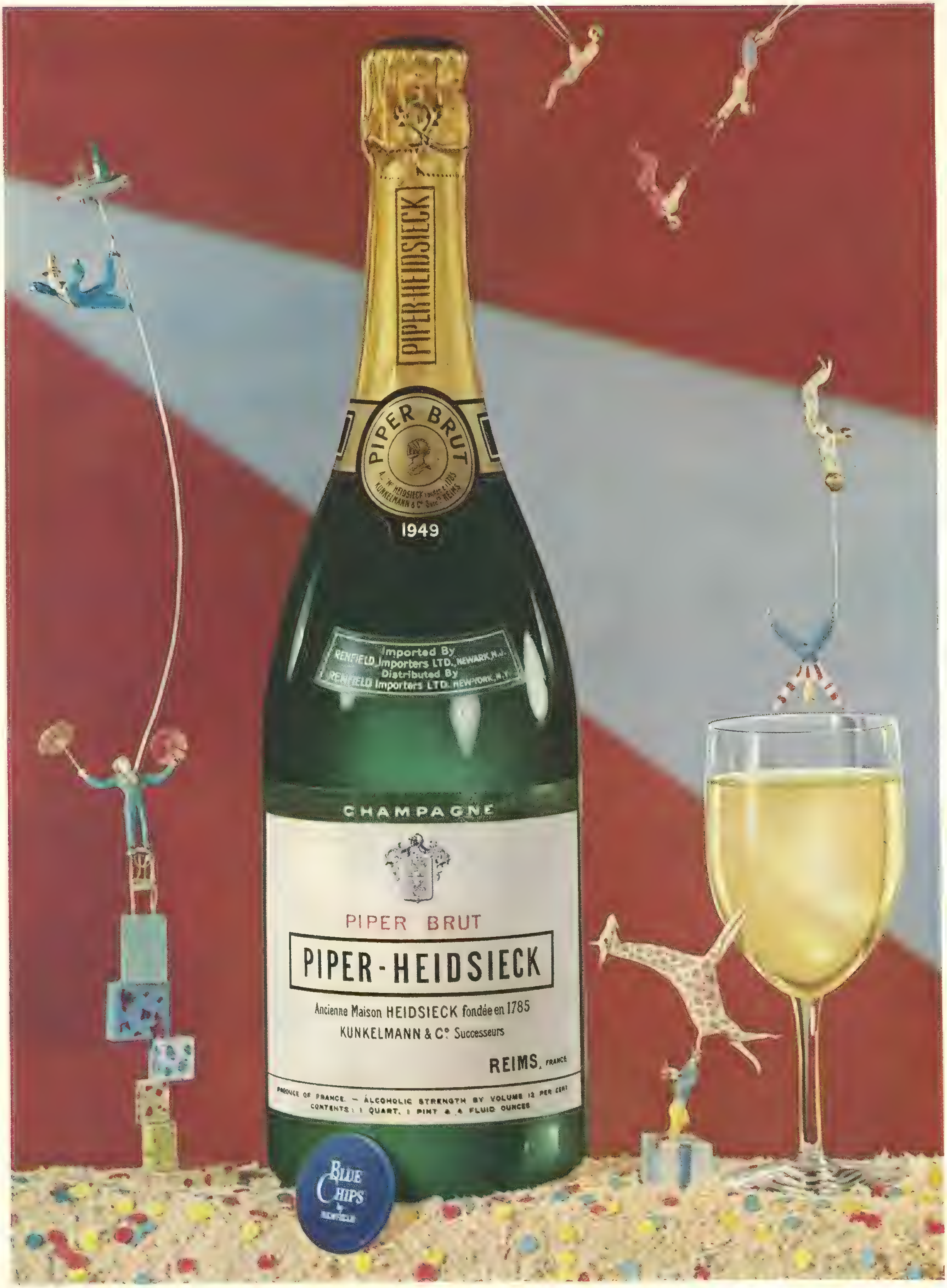
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ABBÉ DIMNET WRITES A LETTER

(Continued from page 103)

his material was too much for him; he could not organize it.

If an apprenticeship in expression is necessary to you, who will be your teacher? Where can you go to school?

Most writers learn their trade by the method which is said to make great violinists of many *gitanos.* They ask for no advice but merely watch those of their tribe who seem the cleverest musicians and they copy their action. We too can watch a good writer at his work, sometimes with the assistance of his diary—you may know Virginia Woolf's, and you have certainly read Edgar Allan Poe's rather misleading notes on how he composed *The Raven.* Many an apprentice has caught in that way the vocabulary, the approach, the tone, and the smile or gravity of one of the classics.

But who will be your classics? How can I know? I can tell you who, among the writers of the day, are *my* classics, but I have no idea who may be yours. They are those whom you would most like to resemble. They may be, they are almost sure to be, well-known writers, but not merely that. Strictly popular writers only add a few ciphers to the long row of literary nobodies. You do not want to appear on that list.

One young man who wrote me that he would like to be a writer, asked what I thought of schools which give courses in fiction writing. My opinion is that of most people who happen to know them. Those schools are too technical; they teach recipes rather than propose an ideal; they accustom their students to think more of the market than of the public. But they have the great advantage of being schools, real schools, where people go to learn and where teachers want them to learn. So, by all means, go to a school that teaches fiction-writing, if you feel so inclined. You will be taught, trained and advised. Next time I go to America I may read in one of the magazines your first successful short story. I shall be glad to see it in print, but I hope it will not look suspiciously like too many other short stories published that same week.

At all events you will then actually be what you only wish to be now; you will be a writer.

Will you be as happy as you imagine today you ought to be? Of course not; nobody is ever as happy as they imagined they would be. But I do not think you will ever regret your decision. You will be disappointed sometimes; you will have to face the inevitable guardedness of publisher or editor, perhaps the apathy of the public; you will be annoyed by your readers' not appreciating what you are sure is your best work. Your vanity will resent the familiarity of people who expect a literary person to be exceptional in everything and, like a hostess I know, can describe Jean-Paul Sartre as "a nice little man," because they find unaffectedness instead of hauteur.

These pinpricks will be nothing compared to passing but depressing disappointments in your work; you will often be doubtful; not infrequently you will feel sterile, you will see, written on the wall, the hideous verdict "written out." But you will have, in your profession, good friends who will reassure you; you will enjoy working in comparative leisure; you will appreciate the fact that your thought can influence many thousands; and surely you will be grateful to belong to a fraternity where the occupation makes the man, and work results in growth.

I can imagine you saying: ah! but you tell me that only one fifth of what is written gets ultimately printed. Suppose I remain in the unlucky four fifths long enough to think the experience ought to be concluded.

Well, suppose you do. If your desire to write was only a pipe dream, it will have been exorcised and you will not be teased by the thought that you never gave your talent a chance. If your wish was more than that, I would tell you as forcibly as I can: No, do not give up, do not sacrifice what may transform your life, go on being a writer.

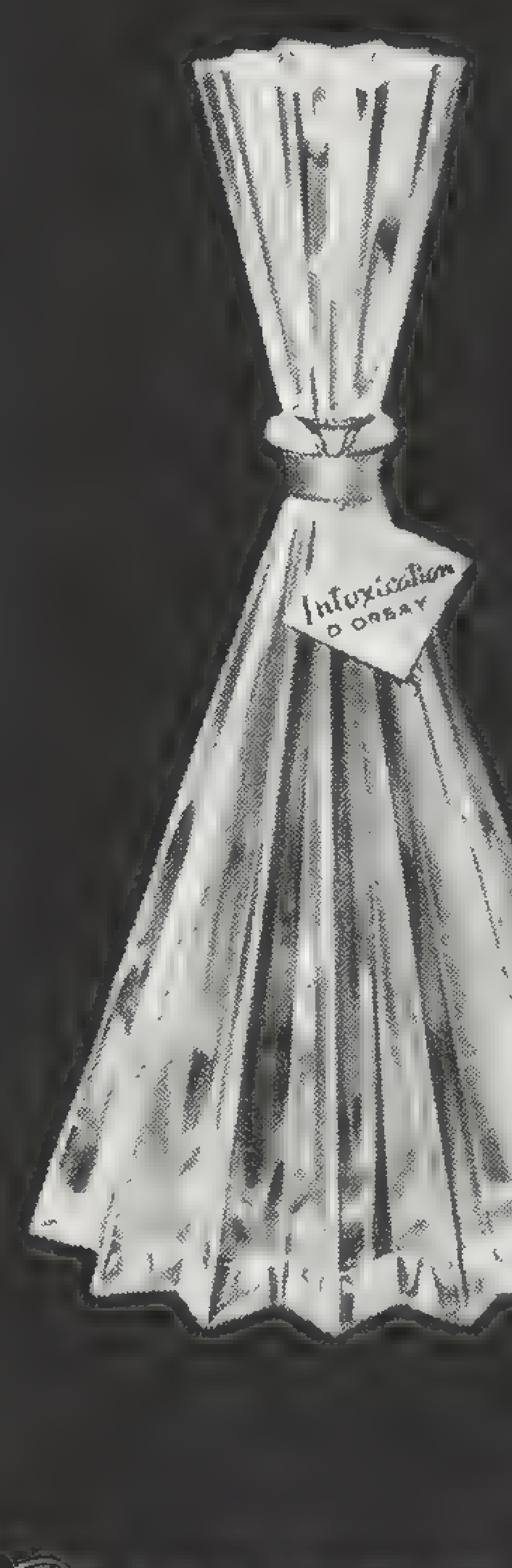
"Even if I am unpublished?" you ask doubtfully. Even unpublished. A year or two ago I received a letter from another American woman. It began: "I am a writer (unpublished)." I smiled, but as I read on, I stopped smiling, for the letter was couched in vigorous English and showed much more dignity than subservience. I felt there was nothing ridiculous in calling oneself an unpublished writer if one could express oneself as this lady did.

For, do we not know that many of the *so-called* unpublished writers turn out after their death to be successful authors? Not a few appear in the history of literature, some of them among the very greatest. Unpublished in their lifetimes were Pascal (the *Pensées*) and Saint-Simon. Unpublished, Emily Dickinson. Unpublished, innumerable letter writers like Sévigné. Also the no less innumerable memorialists or diarists among the unpublished writers who were good, even great. At all events, the important point is they found joy, comfort, and advancement in the manuscripts they were accumulating. Why should you not be one of them?

I know of a novelist endowed with more talent than Christian charity who, when he receives a letter like your own, sends the peevish answer: "You want to write. Write."

My dear lady, let me use the very same words. You will know how different their sound can be.

"Someone lovely* just passed by!"



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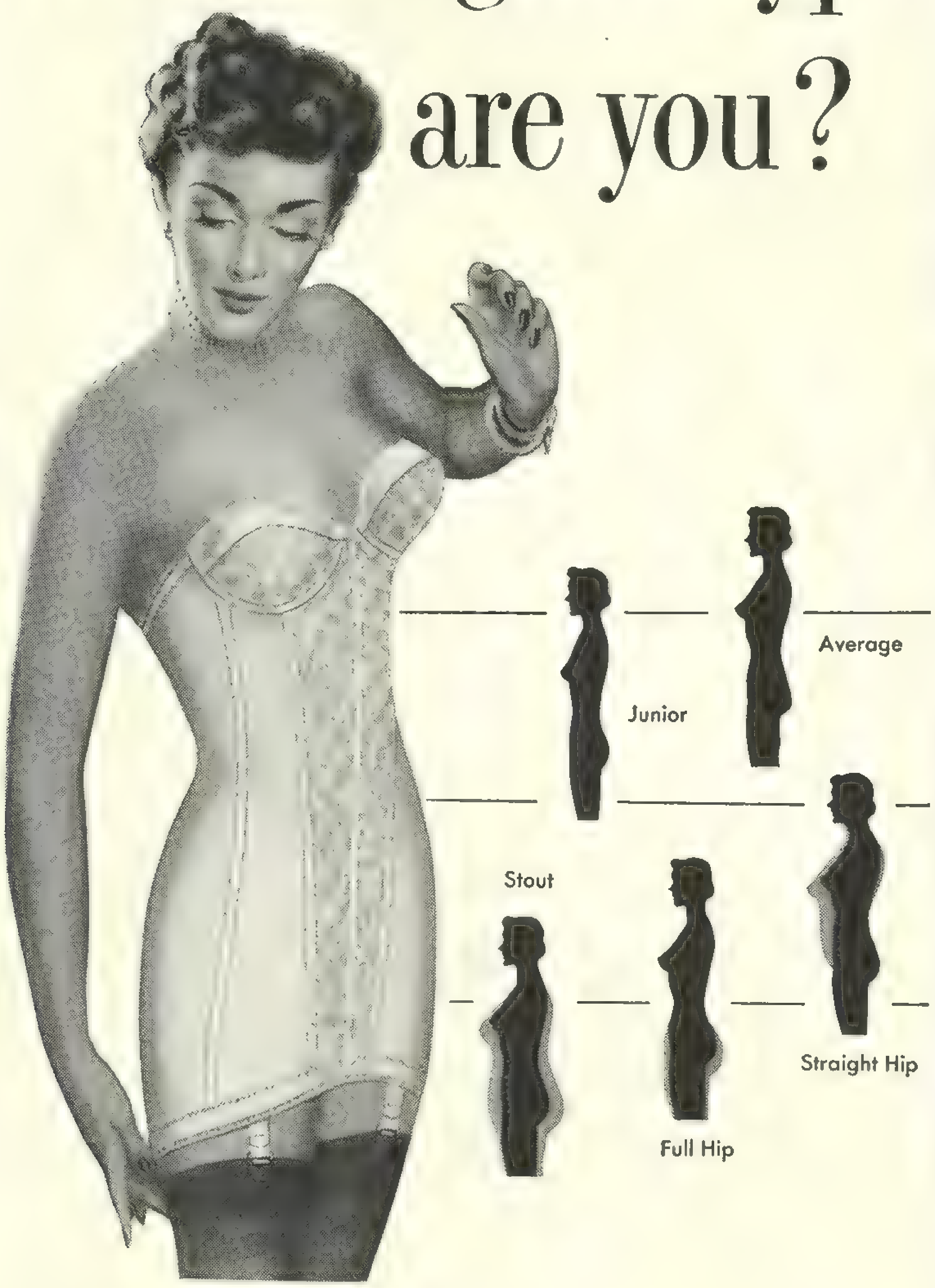

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So if you are one of the 47 out of every 100 not satisfied with the fit of your present foundation, decide now to try a Life All-In-One. You'll be thrilled at the way it *comfortably* coaxes your figure to new trimmer, slimmer lines. There's a style for *you* at all the nicer stores. Also available in Canada at slightly higher prices.

FREE! ***"Your Figure Type—What To Do About it!"*** New Formfit booklet shows you how to determine your figure type. No cost or obligation. Mailed in plain envelope. Write to the Formfit Company, Dept. F-54, 400 S. Peoria St., Chicago.

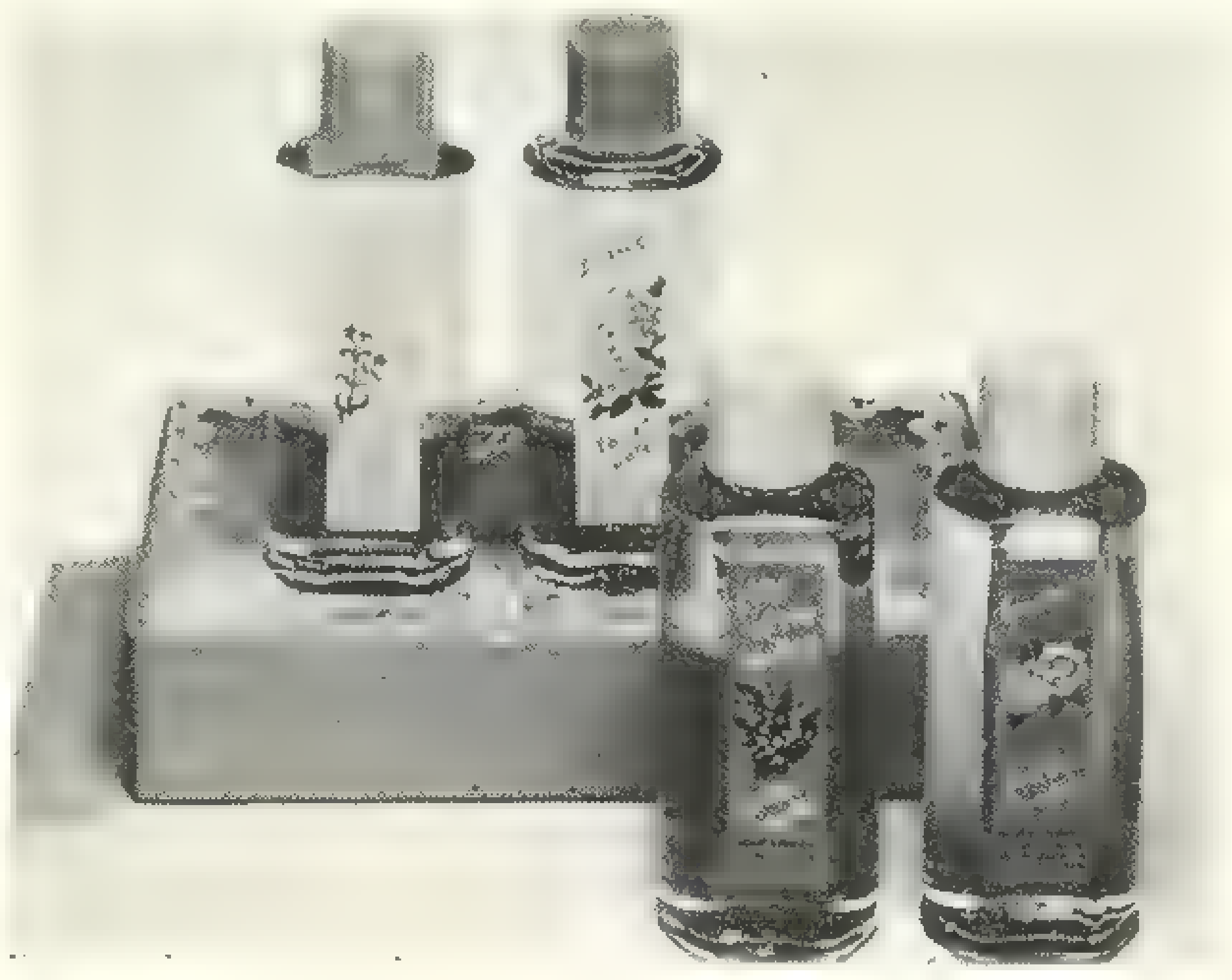
Life by Formfit

Discoveries in Beauty

to order by mail, by telephone

Make an appointment by telephone, and your local Beauty Counselor will bring this box of shampoo accessories right to your home. There is a creamy shampoo, a rinse called Bright Lights (this puts them in your hair), and a flexible plastic brush that smoothes tangles out of wet hair without a wince.

An encouraging starter for early Christmas lists: a nosegay of floral toilet waters by Daggett & Ramsdell. Blooming in this bright pink box are lilac, lily of the valley, pink carnation, gardenia. Wrapped and ready, a few of these could fill those inevitable last-minute gaps. From your Fuller Brush Dealer.



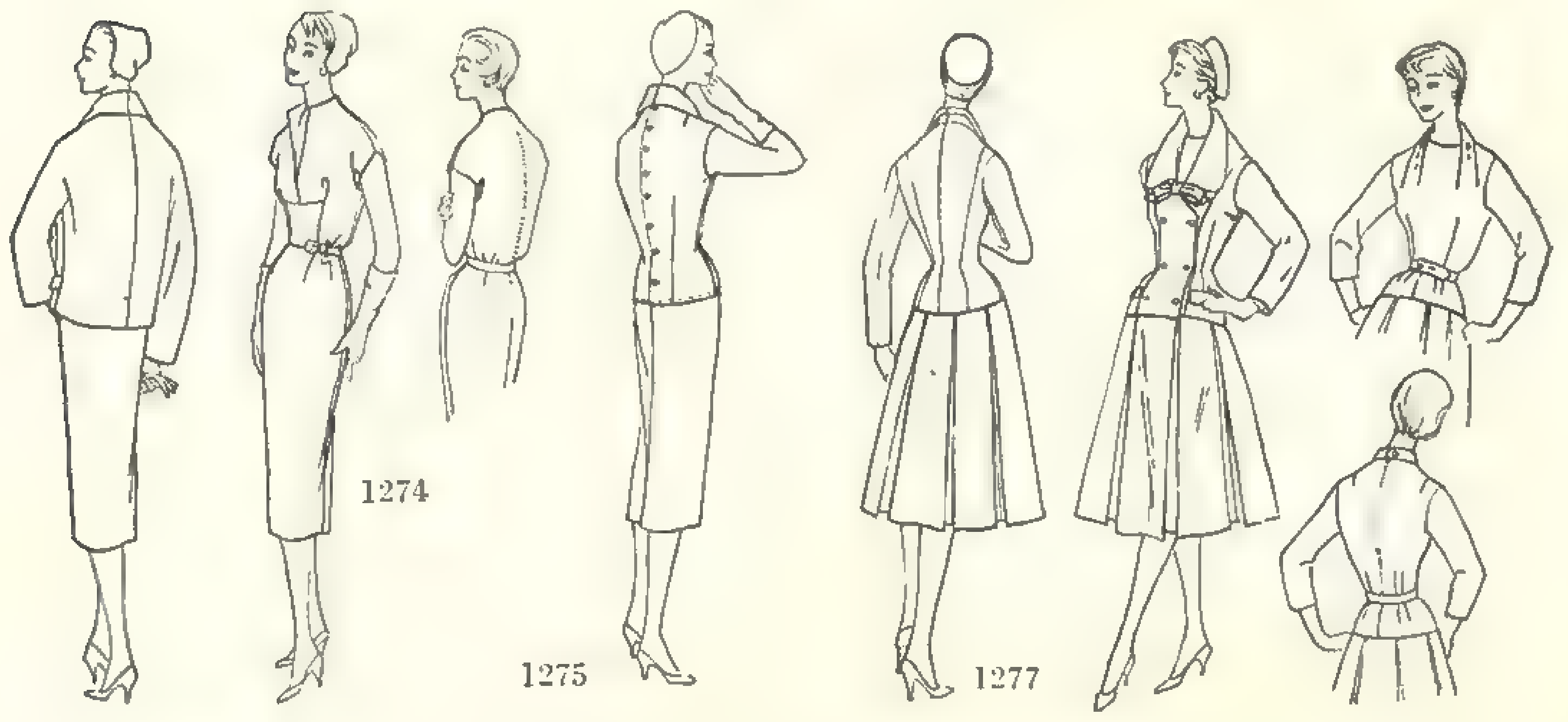
MIEHLMANN

If you live in New York, on the East Side, Annie Samet will give you a facial in your own home. Her deft fingers can ease tension out of back muscles, restore clarity to a tired complexion—all in an hour's time. Each treatment is $6. For appointments, call ELdorado 5-2582.

Madame Rozsi Pogany has made excellent arrangements for out-of-town clients who can not come to her salon for personal skin analyses. She has worked out a complexion chart on which you note the condition of each skin area. From this, Madame Pogany prescribes treatment products and cosmetics, all intended to encourage (or maintain) the skin's healthiest functioning. Madame Pogany believes the skin must breathe, especially at night: she does not advocate night creams. Her cream formulas are all of a marvellous light *frappé* consistency, to allow deepest absorption without clogging the pores. For mature skins, she imports a serum masque from France with which she has had amazing success in helping to restore pliancy and finer texture. An initial Home Facial Treatment Kit, based on the diagnosis of your skin chart, is $5 plus tax. For an analysis chart, write to Rozsi Pogany Facial Institute, 1 East 53rd Street, New York.

VOGUE PARIS PATTERNS

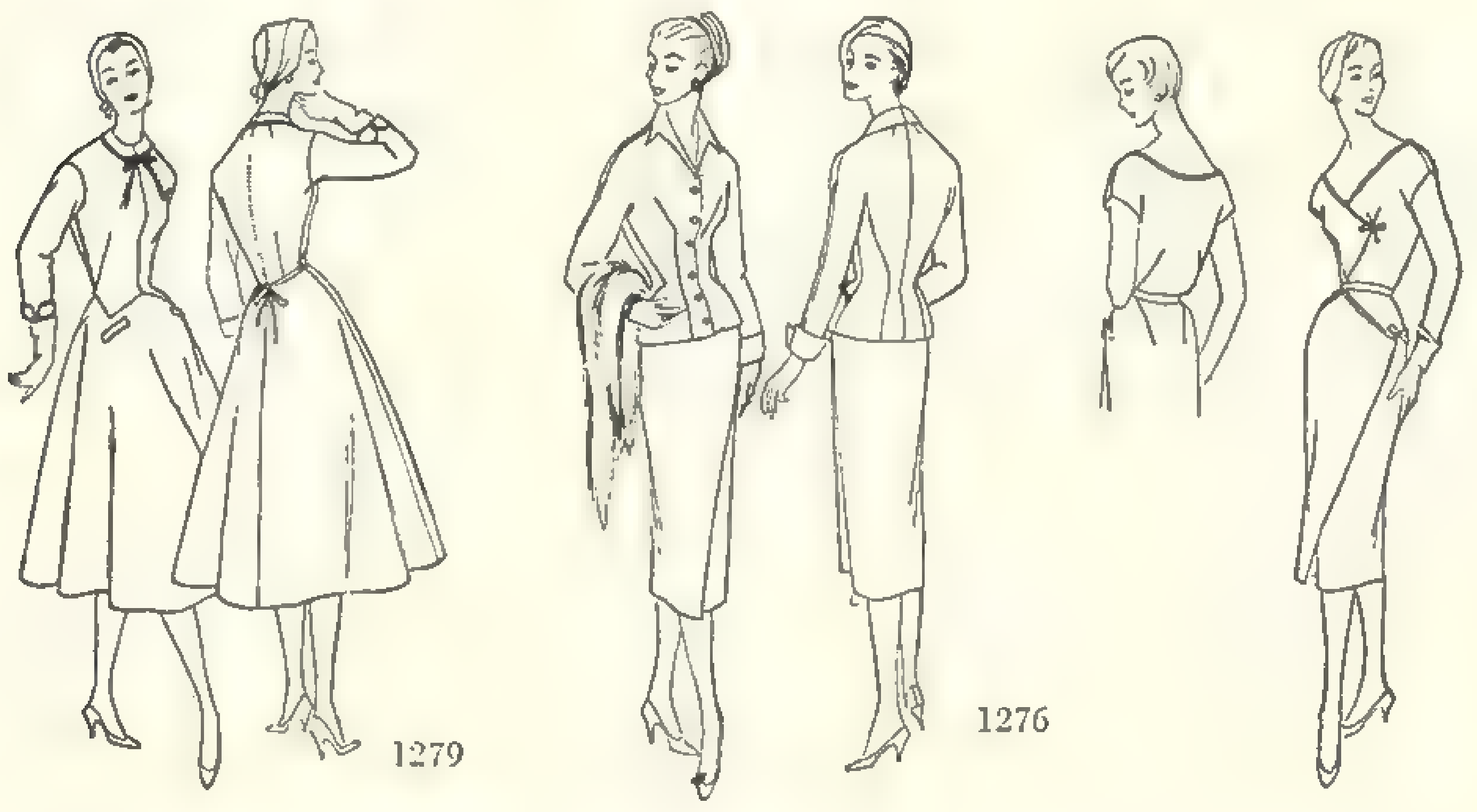
(Other views of the Patterns shown on pages 136-137)



HEIM: PATTERN 1274. A contemporary suit: actually, dress and jacket. Ready in sizes 12 to 20 (30 to 38), and 40. To make size 16 (34), 3⅜ yards of 54″ fabric are needed for jacket and skirt. To make the bodice (a contrasting material), 1⅛ yards of 39″ fabric. $2.50.

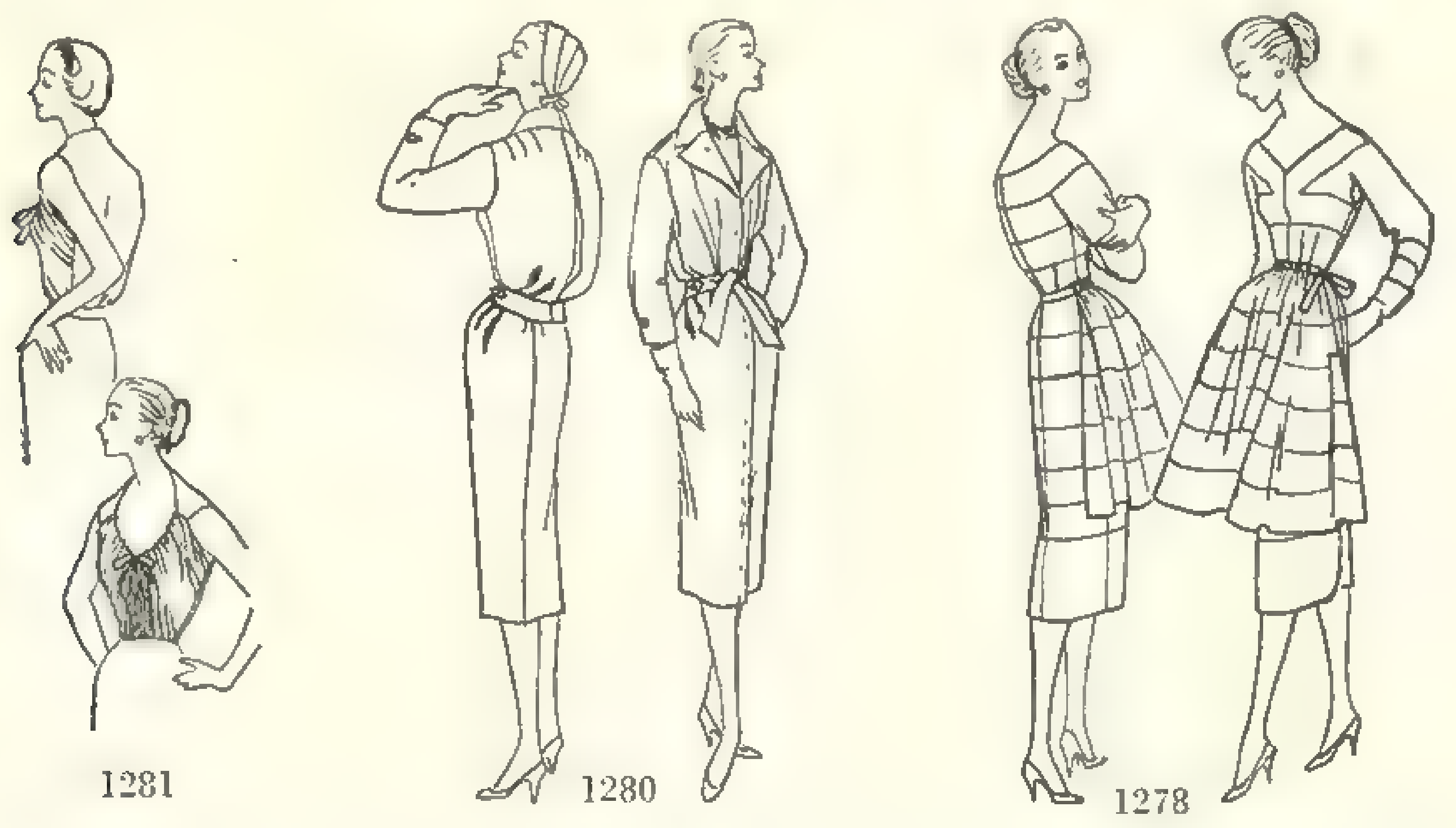
LANVIN-CASTILLO: PATTERN 1275. Middy dress, cut in sizes 12 to 18 (30 to 36). For size 16 (34), 3⅛ yards of 54″ fabric. Price, $2.50.

PATOU: PATTERN 1277. Dress and jacket. 12 to 18 (30 to 36). For size 16 (34), 5⅞ yards 54″ fabric. $2.50.



CRIFFE: PATTERN 1279. Dress, ready in sizes 12 to 20 (30 to 38). To make size 16 (34), use 2⅞ yards of 54″ material. Price, $2.50.

DESSÈS: PATTERN 1276. All four sketches: views of this dress and jacket. Cut in sizes 12 to 20 (30 to 38). To make size 16, use 3⅝ yards of 54″ fabric; 1 yard of 39″ fabric for contrast. Price, $2.50.



SCHIAPARELLI: PATTERN 1281. Two blouses, here. Sizes 12 to 20 (30 to 38). For size 16 (34), sleeveless version requires 1⅞ yards of 39″ material; sleeved version, 2¼ yards 39″ fabric. $2.50.

FATH: PATTERN 1280. Back-bloused dress, sizes 12 to 18 (30 to 36). For size 16 (34), 2⅞ yards 54″ fabric are needed. Price, $2.50.

PAQUIN: PATTERN 1278. Dress, sizes 12 to 20 (30 to 38). For size 16 (34), 6 yards of 39″ fabric or 6⅛ yards satin-backed crêpe. $2.50.

VOGUE PATTERNS ARE AVAILABLE AT IMPORTANT SHOPS IN EVERY CITY OR BY MAIL (POSTAGE PREPAID), FROM DEPARTMENT V, VOGUE PATTERN SERVICE, GREENWICH, CONNECTICUT; AND IN CANADA, AT 198 SPADINA AVE., TORONTO, ONTARIO. (Some pattern prices are slightly higher in Canada.) Note: Connecticut residents please add sales tax. These patterns will be sent third-class mail. If you desire shipment first-class mail, please include 5c additional for each pattern ordered.

Arpège

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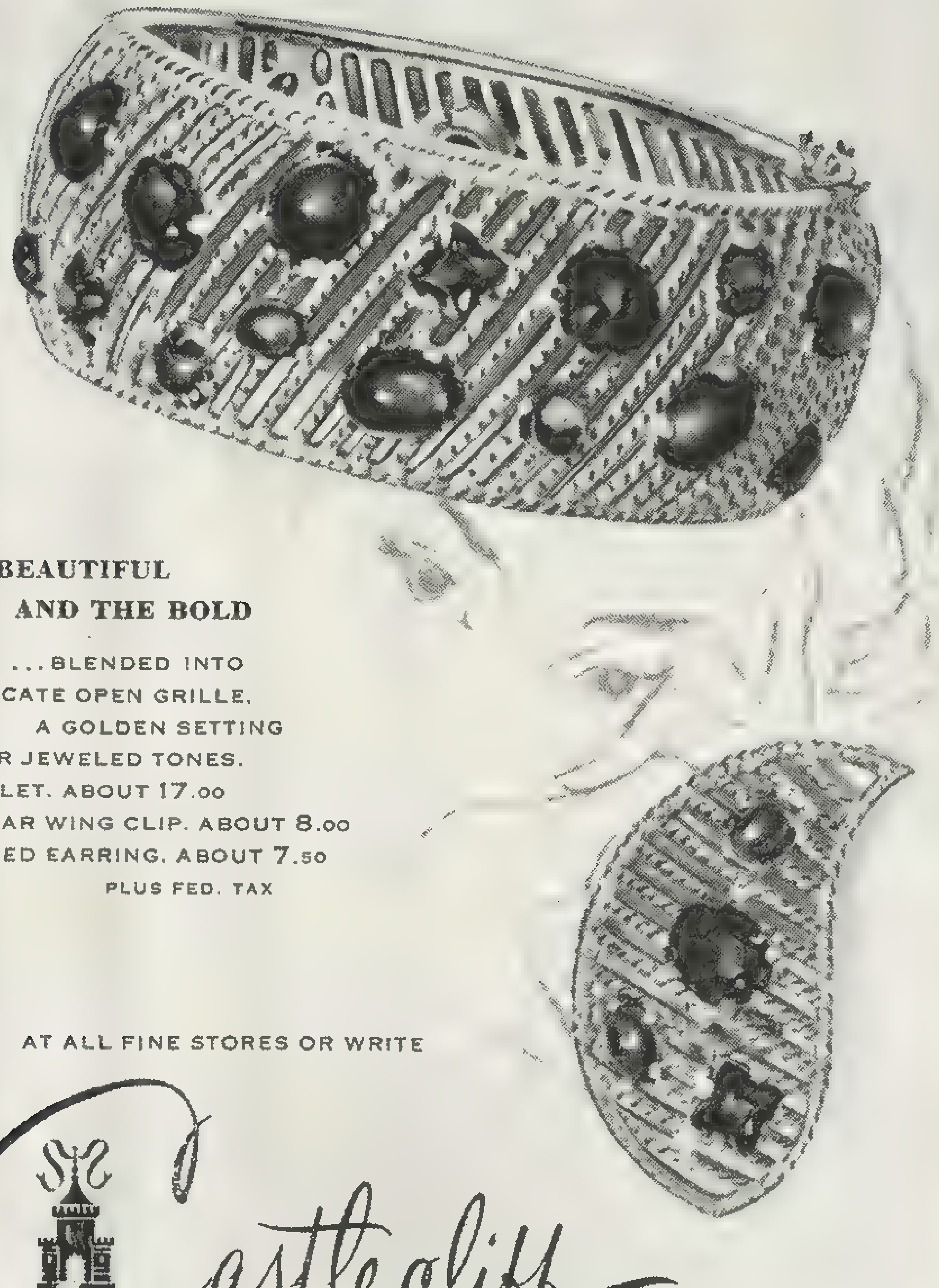
the best Paris has to offer

Perfume $3 to $500. Toilet Water $6 to $37.50 (plus tax)



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A DELICATE OPEN GRILLE,
A GOLDEN SETTING
FOR JEWELED TONES.
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Slender
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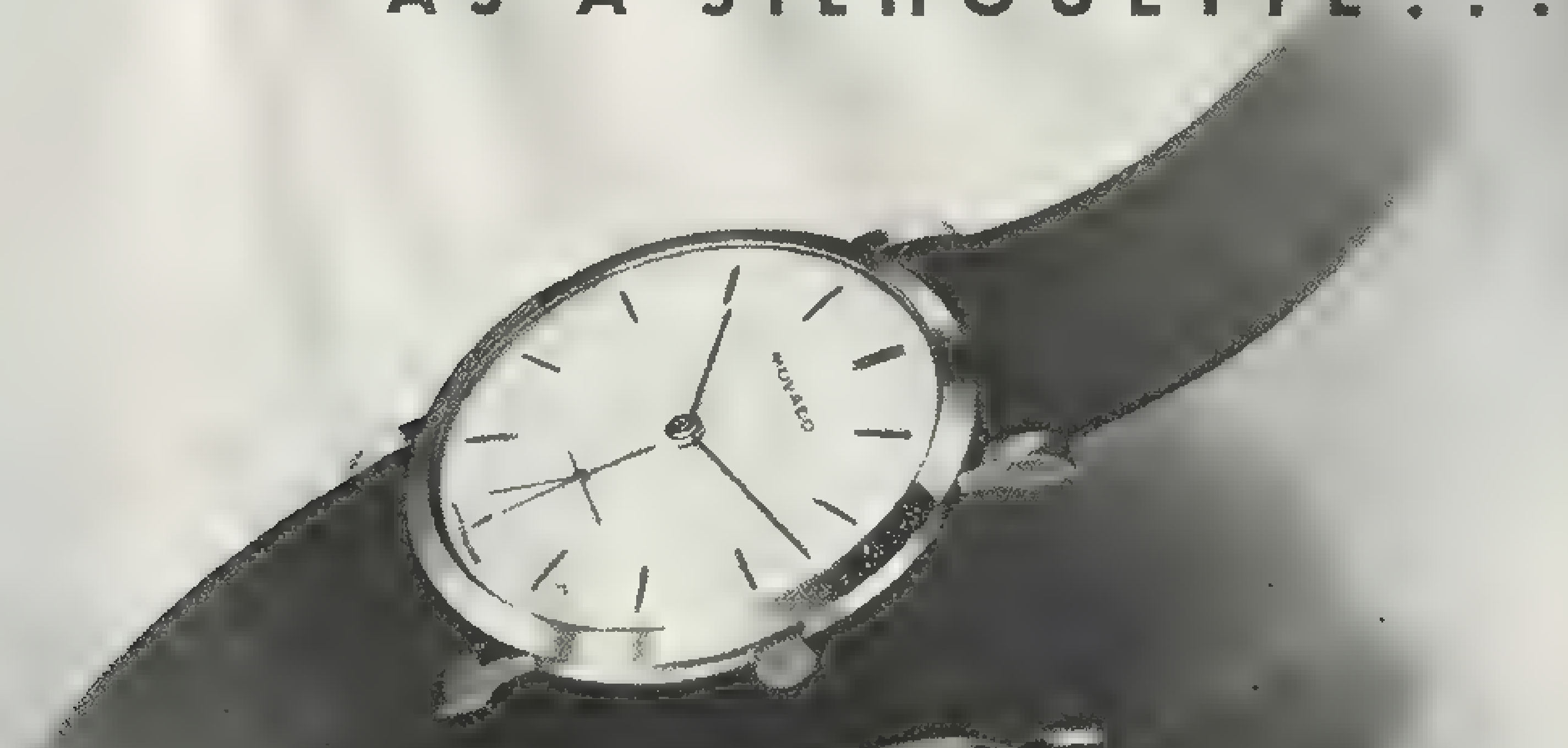

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14K Gold, 17 jewels, man's or woman's, $185., Fed. Tax Included.

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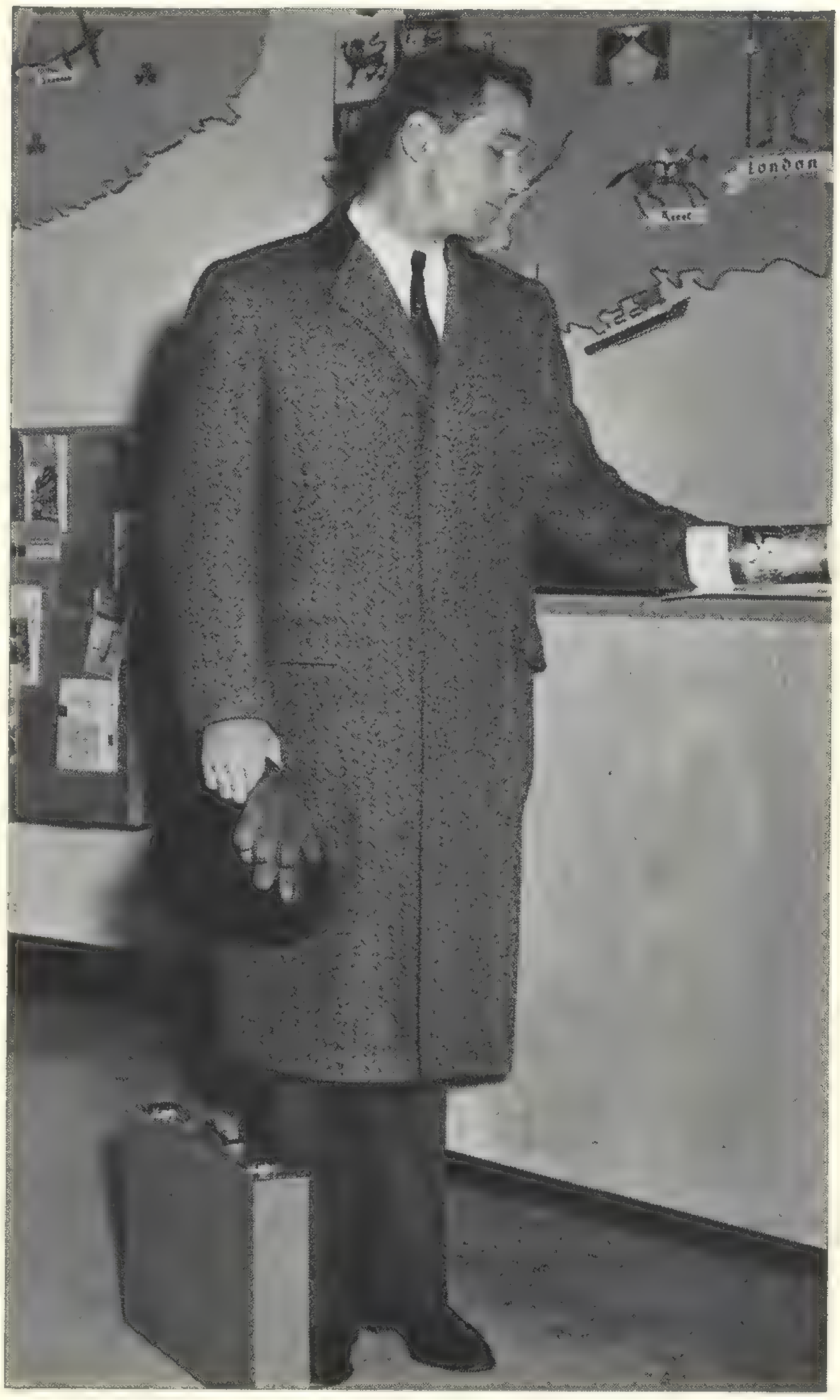
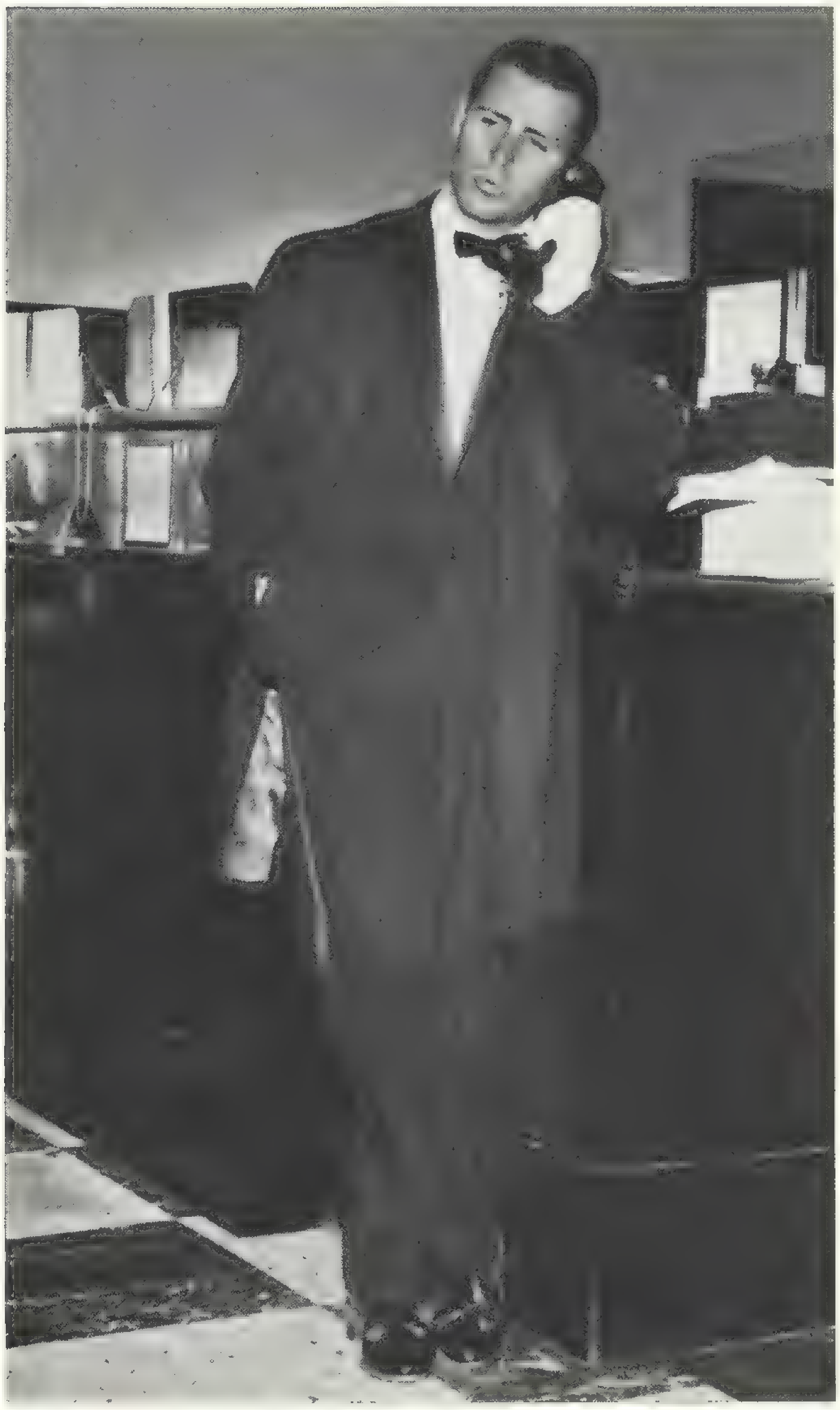
The Chesterfield:
new importance for day, evening



One of the absolutes of men's clothing, the Chesterfield—now going into a winter of new importance, it seems. What's good about it: the succinct cut of its narrow line, the elegance of a black velvet collar: its total good form defines the smartest city coat a man can have. The young man above wears a black and brown herringbone Chesterfield of Ballantyne cheviot, an over-everything town coat: handsome with black, brown, or grey. By Hart, Schaffner & Marx. $75. Wallachs; Baskin; Hastings, San Francisco. His daytime hat: a bowler.



DANNY WANN

Here, the evening coat that's a Chesterfield: new in two ways. One: it's black cashmere and wool, lined in dark un-shiny red fabric. What's more, it's cut at knee-length, a good idea for walking or driving to every after-five evening for years to come. Note: the satin *notch* lapels on this man's tropical worsted dinner jacket. The Chesterfield by Jason Gibbs, of Ballantyne fabric is lined in Skinner rayon. $150. The dinner clothes are tailored by Southwick. $95. Both, now at Paul Stuart; Bunce Brothers, Cleveland; Peller & Mure, Buffalo.

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Chantilly
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for a woman beloved

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created for a lady who is lovely . . . who is loved!
Gay, feminine, never-to-be-forgotten . . .
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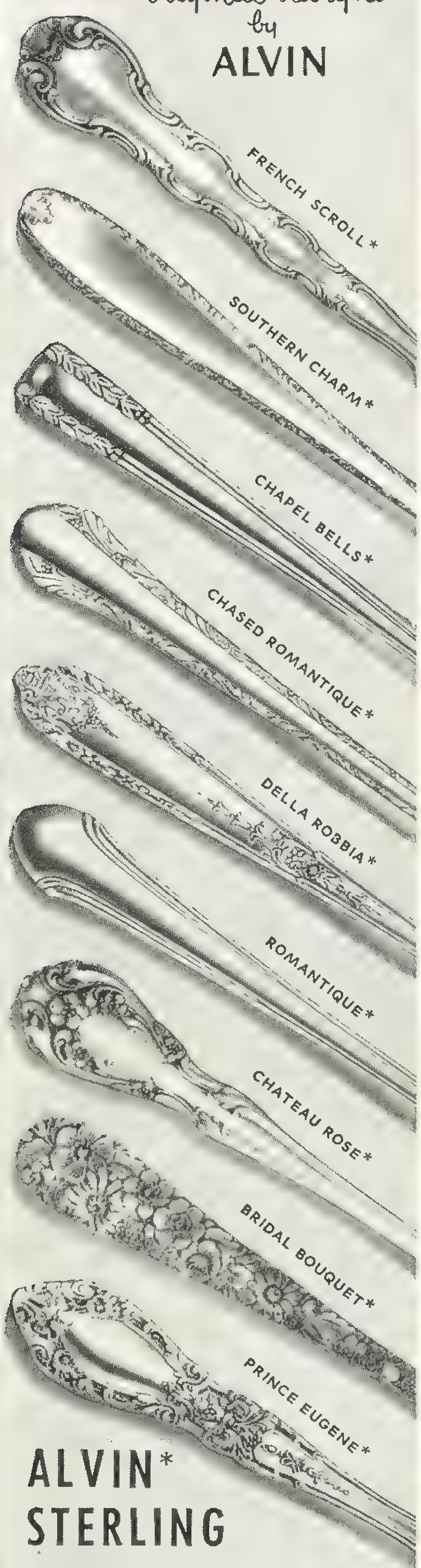
as sachet, lovely as perfume. $1.85

Eau de Toilette
$2.75, $3.95
Prices plus tax

original designs by ALVIN



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Makers of Exclusive Silver Designs for Over Sixty-five Years

*TRADE MARKS

MORE ABOUT "ELECTRIQUE"

(Continued from pages 122-123)

The following is a list of shops throughout the country where Max Factor's new "Electrique" perfume may be found—and in some cases, the two party dresses as well.

Akron, Ohio	M. O'Neil Co.
Albany, N. Y.	W. M. Whitney & Co.
Allentown, Pa.	Hess Brothers
Appleton. Wis.	Gloudemans & Gage, Inc.
Athens, Ga.	Davison-Paxon
Atlanta, Ga.	Rich's
Augusta, Ga.	J. B. White & Co.
Aurora, Ill.	Block & Kuhl Co.
Baltimore, Md.	Hochschild, Kohn & Co.
Beverly Hills, Calif.	Robinson's
Binghamton, N. Y.	Fowler, Dick & Walker
Birmingham, Ala.	Loveman, Joseph & Loeb
Boston, Mass.	Wm. Filene's Sons Company
Bowling Green, Ohio	The Lasalle & Koch Co.
Bridgeport, Conn.	Howland Dry Goods Co.
Brooklyn, N. Y.	Abraham & Straus
Buffalo, N. Y.	The William Hengerer Co.
Cedar Rapids, Iowa	Newman Mercantile Co.
Champaign, Ill.	W. Lewis & Co.
Chattanooga, Tenn.	Miller Bros., Inc.
Chicago, Ill.	Carson Pirie Scott
Cincinnati, Ohio	John Shillito Co.
Clayton, Mo.	Famous-Barr Co.
Cleveland, Ohio	The Higbee Company
Columbia, S. C.	Davison-Paxon
Columbus, Ga.	Davison-Paxon
Columbus, Ohio	The F. & R. Lazarus & Co.
Dallas, Tex.	A. Harris & Co.
Danville, Ill.	Block & Kuhl Co.
Davenport, Iowa	M. L. Parker Co.
Dayton, Ohio	The Rike-Kumler Company
Decatur, Ill.	Block & Kuhl Co.
Des Moines, Iowa	Younkers
Detroit, Mich.	Ernst Kern Co.
Duluth, Minn.	Duluth Glass Block Store Co.
Easton, Pa.	Wm. Laubach & Sons
Elgin, Ill.	Ackeman Bros.
El Paso, Tex.	Popular Dry Goods Co., Inc.
Erie, Pa.	Erie Dry Goods Co.
Evansville, Ind.	DeJong's
Fall River, Mass.	Cherry & Webb Co.
Fargo, N. D.	O. J. de Lendrecie Co.
Flatbush, Brooklyn, N. Y.	R. H. Macy & Co.
Ft. Lauderdale, Fla.	Burdine's
Fort Wayne, Ind.	Wolf & Dessauer
Freeport, Ill.	Block & Kuhl Co.
Galesburg, Ill.	Block & Kuhl Co.
Grand Rapids, Mich.	Wurzburg Co.
Greensboro, N. C.	The Meyers Co.
Harrisburg, Pa.	Pomeroy's, Inc.
Hartford, Conn.	G. Fox & Co., Inc.
Holyoke, Mass.	A. Steiger & Co.
Houston, Tex.	Foley's
Hutchinson, Kansas	Pegues Wright Co.
Indianapolis, Ind.	L. S. Ayres & Company
Jacksonville, Fla.	Furchgott's
Jamaica, N. Y.	R. H. Macy & Co.
Joliet, Ill.	Block & Kuhl Co.
Joplin, Mo.	R. H. Macy & Co.
Kansas City, Mo.	Emery, Bird, Thayer
Keewanee, Ill.	Block & Kuhl Co.
Knoxville, Tenn.	Miller's Inc.
Lawrence, Mass.	Cherry & Webb Co.
Lincoln, Neb.	Gold & Co.
Long Beach, Calif.	Buffum's
Longview, Wash.	Bon Marché
Los Angeles, Calif.	Robinson's
Lowell, Mass.	Cherry & Webb Co.
Lynn, Mass.	Burrows & Sanborn
Macon, Ga.	Davison-Paxon
Memphis, Tenn.	B. Lowenstein & Bros., Inc.
Miami, Fla.	Burdine's
Milwaukee, Wis.	Boston Store
Minneapolis, Minn.	Dayton's
Mobile, Ala.	C. J. Gayfer & Co.
Montgomery, Ala.	Montgomery Fair
Nashville, Tenn.	Cain-Sloan Co.
Newark, N. J.	Kresge-Newark, Inc.
New Orleans, La.	Maison Blanche Co., Ltd.
Newport News, Va.	R. H. Macy & Co.
New York, N. Y.	R. H. Macy & Co.
Oakland, Calif.	H. C. Capwell's
Oklahoma City, Okla.	Kerr's, Inc.
Omaha, Neb.	J. L. Brandeis & Sons
Parkchester, N. Y.	R. H. Macy & Co.
Peoria, Ill.	Block & Kuhl Co.
Philadelphia, Pa.	Strawbridge & Clothier
Pittsburgh, Pa.	Kaufmann's
Portland, Maine	Porteous, Mitchell & Braun Co.
Portland, Ore.	Meier & Frank Co.
Pottsville, Pa.	Strawbridge & Clothier
Princeton, N. J.	L. Bamberger & Co.
Providence, R. I.	Gladding's, Inc.
Quincy, Ill.	Block & Kuhl Co.
Reading, Pa.	Pomeroy's, Inc.
Richmond, Va.	Thalhimers
Rochester, N. Y.	Sibley, Lindsay & Curr Co.
Rockford, Ill.	Block & Kuhl Co.
Rock Island, Ill.	Block & Kuhl Co.
San Antonio, Tex.	Joske's of Texas
San Bernardino, Calif.	Harris Company
San Diego, Calif.	The Marston Co.
Sandusky, Ohio	The Lasalle & Koch Co.
San Francisco, Calif.	The White House
San Rafael, Calif.	R. H. Macy & Co.
Schenectady, N. Y.	The Wallace Company
Scranton, Pa.	Scranton Dry Goods Co.
Sea Island, Ga.	Davison-Paxon
Seattle, Wash.	Bon Marché
Sioux City, Iowa	Younker-Davidson's
Sioux Falls, S. D.	Shriver, Johnson Co.
South Bend, Ind.	Geo. Wyman & Co.
Spokane, Wash.	Spokane Dry Goods Co.
Springfield, Mass.	Albert Steiger Co.
St. Louis, Mo.	Famous-Barr Co.
St. Paul, Minn.	The Golden Rule
St. Petersburg, Fla.	Maas Brothers, Inc.
Syracuse, N. Y.	Dey Bros. & Co.
Tacoma, Wash.	Bon Marché
Tampa, Fla.	Maas Bros.
Terre Haute, Ind.	Root Dry Goods Co.
Tiffin, Ohio	The Lasalle & Koch Co.
Toledo, Ohio	The Lasalle & Koch Co.
Tucson, Ariz.	Albert Steinfeld & Co.
Tulsa, Okla.	Vandevers
Warren, Ohio	Strouss-Hirschberg Co.
Washington, D. C.	Woodward & Lothrop
White Plains, N. Y.	R. H. Macy & Co.
Wichita, Kansas	Innes Company
Wilkes-Barre, Pa.	Pomeroy's, Inc.
York, Pa.	Charles H. Bear & Co.
Youngstown, Ohio	Strouss-Hirschberg Co.

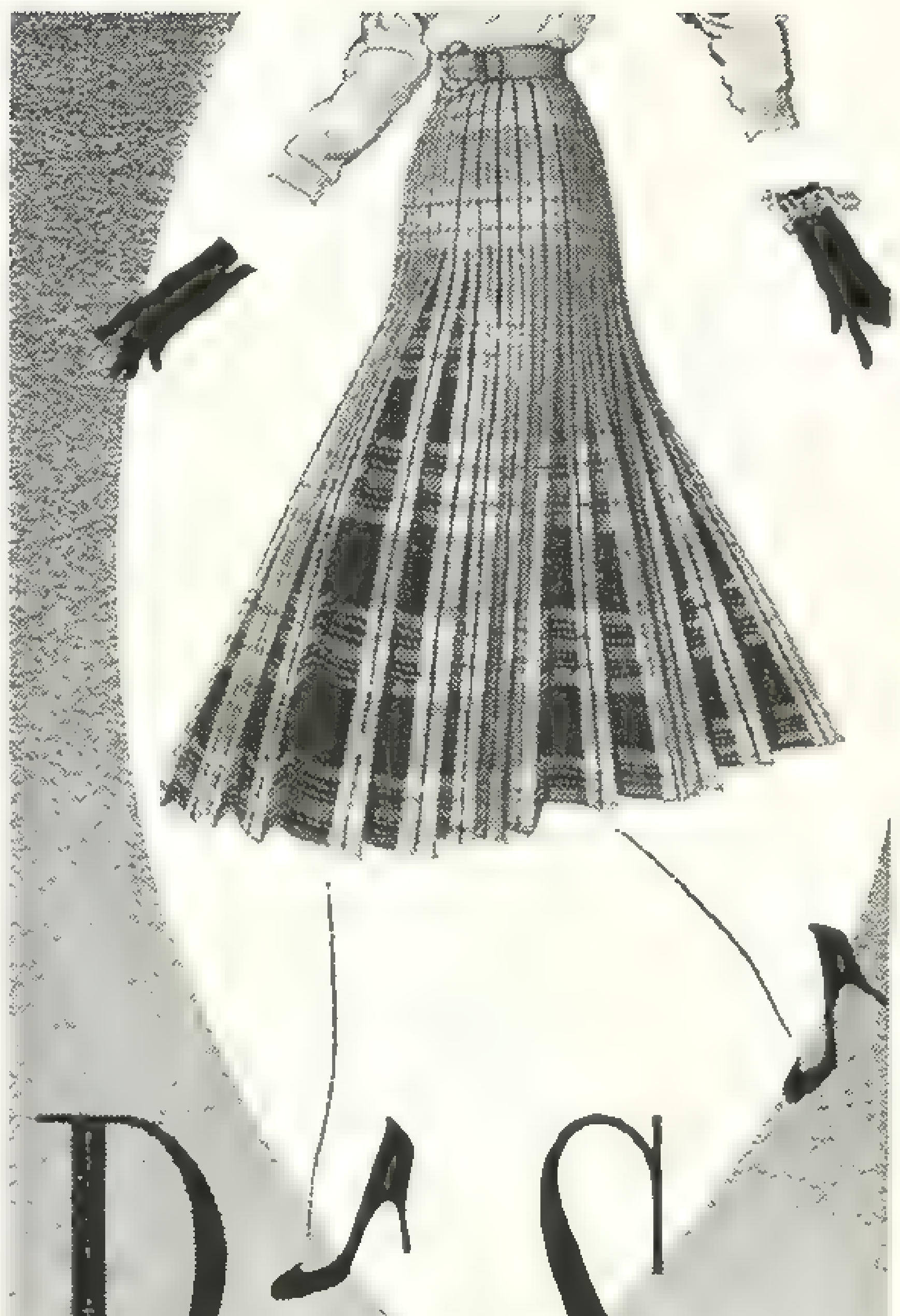
NEW PARTY LOOKS

(Continued from page 93)

leave the table. (And, *re* tables: most hostesses like to have twenty at the dinner table and seat the others at little tables throughout the house; or, the entire party may be seated in groups of six or eight.)

For the big reception, you'd wear the same kind of dress that you'd wear to a big dinner; you're invited for 9:30 with a buffet-supper, champagne.

THE GALA: The newest approach to this, and young people, young budgets have brought it to pass—Dutch treat parties for the big charity dinner balls, parties made up by saying "Can we all sit together?", with each couple paying for their own tickets, and all meeting beforehand in the hotel anteroom, or someone's apartment, for drinks. Of course, some hostesses still do reserve a whole table and ask a party of guests. And others—when the ball does not include dinner—give big dinner parties before the balls, with everyone rushing off in cars and taxis to the hotel around eleven; and, a custom very apropos for New York, still others give dinners for eight at one of the smart restaurants before going on for the dancing. Whatever, the biggest dresses, the grandest furs, the important jewels, are very much in order. This is where the fur evening coat (see pages 100-101) fits in perfectly; and the stately ball dress (see pages 92, 94). And this year, look for this particularly: for the great ball dresses with a new statuesque, narrowed line, a Paris innovation that may well replace the big bouffant before another winter is out.



Pendleton Skirts

pure virgin wool Turnabout*... Pendleton's reversible, two-skirts-in-one! Six Scotch Tartans that change color in a trice... pleats stitched to stay. 10 to 16, $29.95. Write for name of nearest store and Pendleton's complete skirt story.

P.P.S. See Pendleton's sweaters, too!

*Patented

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Are you one of the 4,000,000 American women who *now* know the simplest and most thorough way to examine their breasts for signs that may mean cancer—while it is in its early stage and chances of cure are the best? Our doctors assure us that BREAST SELF-EXAMINATION has already saved many a woman's life and *could* save many thousands more every year.

If you missed our film, call the American Cancer Society or write to "Cancer" in care of your local Post Office.

American Cancer Society ®

New!

DuBarry Bloom

If you've ever had trouble applying rouge...and who hasn't?...this is for you!

DuBarry Bloom is a wonderful new way to blush your cheeks with fresh, young color.

So light-textured and creamy, just the tiniest bit is all you need for a dreamy-soft, natural-looking blush!

Bloom smooths on quickly and so evenly, there is *never* any blotching or streaking. Never a hard, artificial "rouged" look.

Sounds like magic, but Bloom comes in just *one* shade and gives *each* her *own* prettiest color glow! $1.10 *plus tax*

by **RICHARD HUDNUT**

TURKEY

(Continued from page 125)

Van Loo, or Rembrandt. The more informed will tell you that modern Turkey is an agricultural country with a population of 21,000,000; that four years ago it was importing wheat, and now, due in part to American aid, it exports around 2,000,000 tons. That there are 16,000 miles of new all-weather roads, and that forty per cent of their budget is earmarked for the U.S.-trained-and-equipped armed forces. That there are six hundred or more Turkish students in American universities and technical colleges, mostly studying engineering or medicine. . . . Those are facts and figures. I must confess to a muddle-headed preference for the legendary Turkey of my mind's eye; to me, it is still the land of Loti's *mystique impression d'Islam.* To me, the cry of the muezzin still mingles with the song of bulbul (or nightingale) in fountain courts.

In reality, it is another, more brisk, more reassuring scene. Across the Galata Bridge, bright new taxis nose through crowds; past and present, always this counterpoint. Byzantine cupolas topped by Moslem minarets, and these, in turn, topped by the crescent of the pagan goddess, Diana. . . . History and myth. . . . Beggars, hotel touts, peddlers, bearded Greek priests and turbanned imams; behind the Spice Bazaar, perfumes and petrol; camels unload beside jeeps. Trim typists patter along, as in any American city; bunchy black-shawled women, the more conservative matriarchs, are returning from an agreeable day's outing to the cemeteries of Scutari or Eyub, where they have picnicked and dallied, in the traditional Moslem manner, beside the graves of their departed loved ones. One and all seem to be clutching baggy black umbrellas, poor substitute, it must be admitted, for those plumed horsehair wands once carried by Three-Tailed Bashaws.

Umbrellas or no, Istanbul has a sharpening effect on the imagination, a way of dramatizing the everyday scene. But then, Turkey conjures so many scenes, so many characters. It is impossible for the most frivolous tourist, downing a Martini at the Park Oteli bar, to remain unaware of the texture of history all around. Even the most sternly contemporary mind must range back over, say, the massacre of the Janizaries in the Me ydan, where, today, the Turkish nursemaids air their charges, pet lambs accompanying them in the manner of dogs; or those violet-hung porphyry rooms of the Palaeologi, designed for the birth of princes, from which our phrase "born to the purple" derives. Or, in softer mood, plunge into the delicious nostalgia of *Aziyadé*, Pierre Loti's masterpiece, the story of his love for the ill-fated Circassian odalisque. Loti is out of fashion, now, but one day his wonderful evocations of a mood, a landscape, or the essence of a country will be revalued. Of Turkey he wrote, "The Orient is the land of dream and legends. Turkey is the eye, the tongue, the light, and the truth of that magic land."

Everyone who visits Turkey should try to snatch a few days in the interior of the country. Brussa, with its Green Mosque, its elegiac beauty; Edirne, Smyrna (or Izmir), the little ports along the Black Sea; the thrusting, eager vitality of Ankara, Amasya, pretty and provincial, Erzurom, the historic fortress, set in savage, magnificent scenery—or, nearing the Syrian coast, Tarsus, and Antioch with their Biblical echoes. So, too, no one should spend even a week end in Istanbul without crossing to the Asiatic shore. Pera, on the European shore, is not typical. It is the quarter where it is, probably, expedient to stay, though not necessarily to eat. Old Stamboul, across the Galata Bridge, and Scutari, across the Bosporus are far more rewarding. Pera is, as it were, the mid-town Manhattan section of Istanbul. Here, the best hotels, the international restaurants, art galleries, shops, and night-life are found. Here, the great families of Turkey live, for the most part in modern apartment houses that look over the Bosporus—their rooms have far fewer divans than most contemporary Western interiors. The women are dressed by Paris, or after Dior. They play canasta, and tennis, enjoy cocktails, boogie, and other manifestations of Western culture. (Flying is the present passion, and many Turkish women hold pilot licenses.) But traces of exoticism remain, I am glad to say. Their voluptuous good-looks recall the Circassians from whom many descend. Their jewels have an

(Continued on page 158)

10 BUITONI (lo-calorie) **SPECIALTIES**

made in the grand Italian manner
Assortment of lo-starch—lo-calorie spaghetti and macaroni—new spinach macaroni—ready cooked sauces—meat filled ravioli—pure grated Parmesan Cheese.

Introductory Offer
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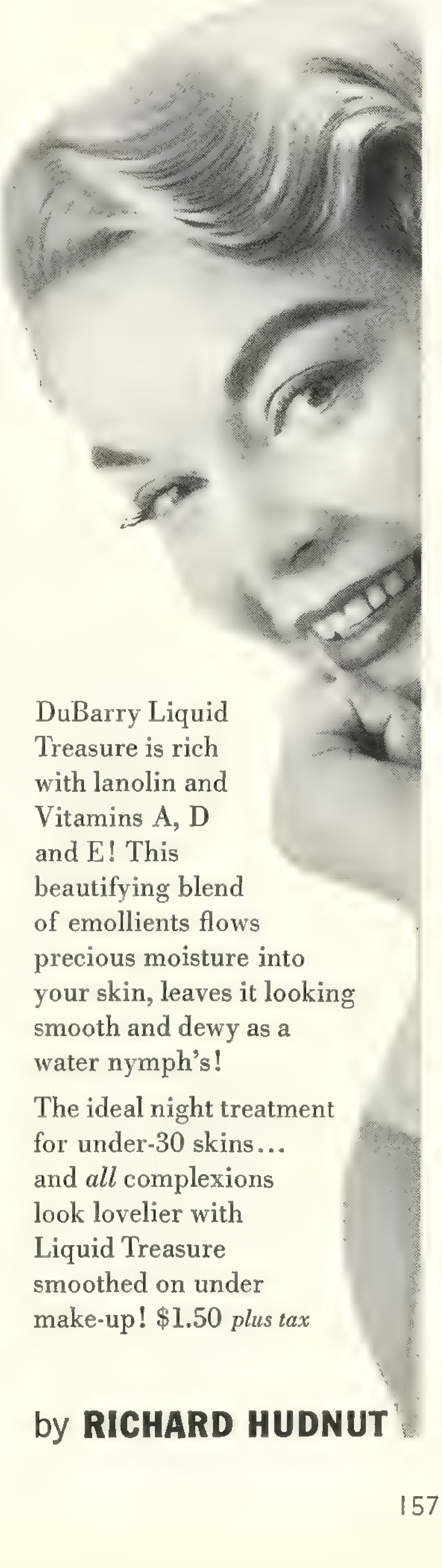
New!

DuBarry Liquid Treasure

A unique moisture balm that mists skin to a cooler, fresher beauty!



DuBarry Liquid Treasure is rich with lanolin and Vitamins A, D and E! This beautifying blend of emollients flows precious moisture into your skin, leaves it looking smooth and dewy as a water nymph's!

The ideal night treatment for under-30 skins... and *all* complexions look lovelier with Liquid Treasure smoothed on under make-up! $1.50 *plus tax*

by **RICHARD HUDNUT**

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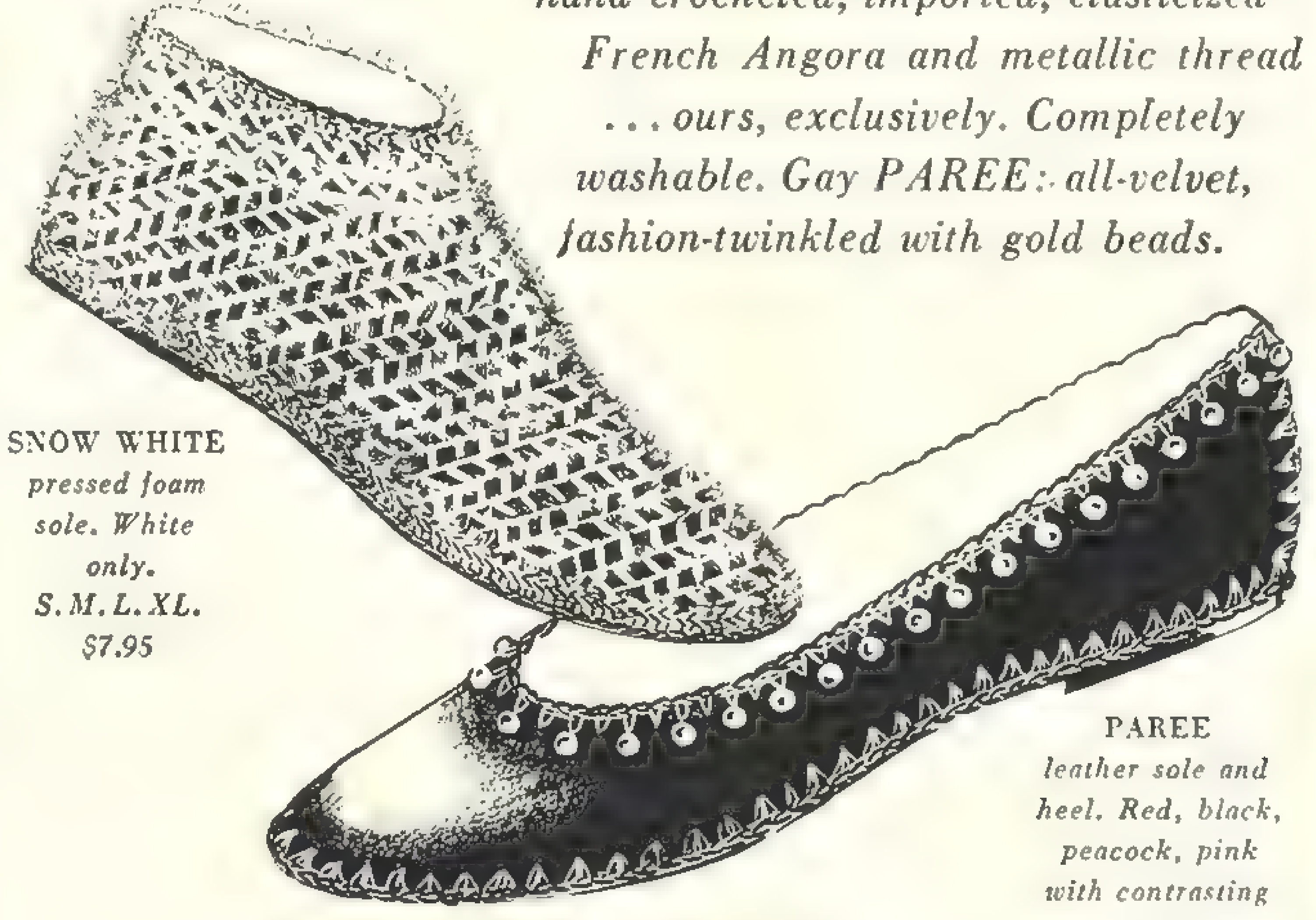

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PAREE *leather sole and heel. Red, black, peacock, pink with contrasting lining. S.M.L.XL. $4.95*

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Gustave *350 Fifth Ave., New York 1, N. Y.*
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TURKEY

(Continued from page 157)

opulence unknown to the West. And the family portraits are all of beetle-browed, turbanned Grand Viziers or melting Sultanas.

Perhaps the best way to savour Istanbul's variegated panorama, its layers of life (and I do not speak, here, of the regular tourist round of mosques and museums) is to zigzag up the Bosporus in the ferry-boat, going from side to side, from one age to another, from Asia to Europe. At Scutari, Florence Nightingale engaged in her heroic struggles, and there the cyprus alleys shade the tombs of a Sultan's favourite charger, among the vast concourse of ornamented tombs. Some are topped by a turban, others, by the tools of a man's trade, a sword, a brush, a hammer—some more modern ones bear an almost visiting card precision. *"Doctor Zūti: Specialist in diseases of the ear, nose, and throat, snatched from his patients in the flower of his wisdom."*

At Rumeli Hisar, Xenophon and his ten thousand Greeks are said to have crossed—the battlements of its castle are dominated by Robert College, the American institution which, for ninety years, has wielded so profound an influence on Turkish life and thought. The Sweet Waters of Asia, it must be said, do not live up to their name: a creek, a bridge, huge plane trees . . . where once the harems so joyously dallied on their rare outings. The ferry chugs on, past bathing beaches and fishing villages and the crumbling splendours of the *yalis*, or summer houses, whose carved wooden façades overhang the water. Some are historic palaces; others in the 1890 villa style, corresponding perhaps to some Newport establishments. Their balconies were a window onto life, onto the stream of boats that passed below. Only a generation or so back, the last of the harems languished there, craving the latest thing from Paris, unsuitable plumed hats, or button boots, maybe, which they delighted to adorn with real ruby or diamond buttons. At Kanlidja, the little cafés bask in the westering sun, beside the huge yacht where once Kemal Atatürk enjoyed a few moments of leisure from his Herculean labours. On the European shore, again, there is Therapia, a summer resort, where the various foreign Embassies have hot-weather palaces hidden among the tropic luxuriance of their gardens. They look across to the forests of Belgrade, where there is boar hunting and quail-shooting.

Now the Bosporus widens, and merges into the Black Sea. Its inky hue does not belie its name, though it was called "black" in reference to its treacherous nature. All at once, we sense the north—the wind from the steppes hurls across these intervening waters, and can transform Istanbul into a snow-bound winter city. (It is said that there is no climate in Istanbul, only the north wind, and the south wind.) Suddenly, we see why the samovars, and curious, bell-hung arches across the horses' heads, which recall old Russia, belong in this Oriental landscape, too. It is all part of the counterpoint. The violent contrasts: north and south, East and West . . . new and old, legend and myth, that go to make up the Turkey I love.

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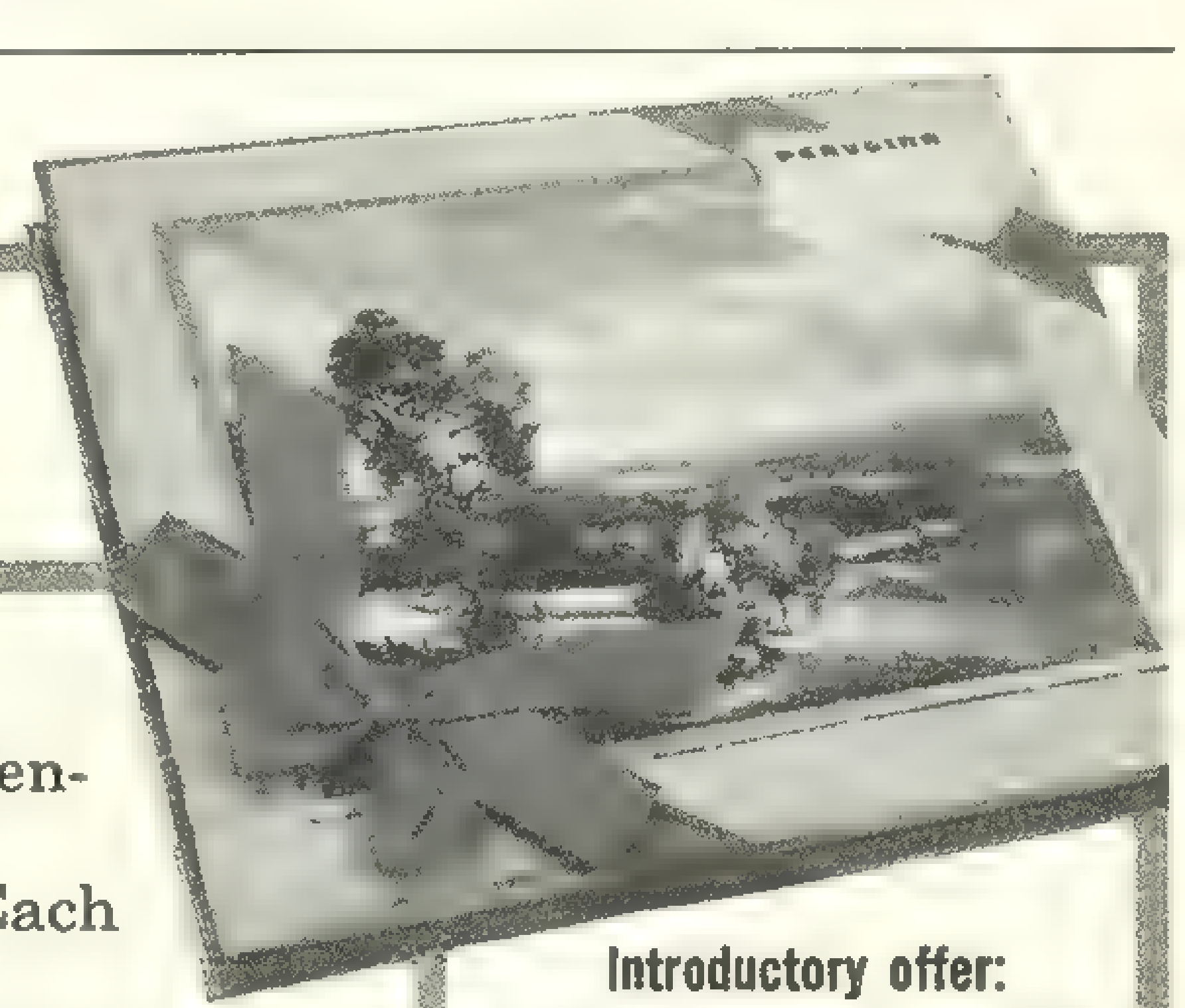

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"LA MADONNA DEL PARTO"

BY MICHAEL AYRTON

I imagine that most people experience, from time to time, absurd bouts of totally inexplicable, totally unreasonable joy—a sort of pointless but wonderful sense of well-being, a vigorous excitement without any specific cause. In me, this excitement is a specific sensation unlike any more rational feeling of pleasure. It is a sort of glorious delirium, in which I feel myself encompassed by a great bowl of silence, and yet this silence contains a strange, audible quality; a sort of thunderous quiet. The outer world seems to advance and recede, but within my protective cone I exist in an immense but utterly detached state of elation. I await an event. I await something unspecified.

The curious thing is that when I arrive at this remarkable state I am, more often than not, travelling on a bus, and I have felt this wild splendour as intensely between Westminster Bridge and Camberwell Green as I have on the bus journey between Arezzo and Borgo San Sepolcro in Umbria, with which I am here concerned. Usually it has nothing to do with either previous or subsequent events—but on this occasion it had. I was on a ramshackle bus in Umbria. In a moment of foolhardy enthusiasm, arising from the state of mind I have attempted to describe, I descended from this inevitable bus at a dissolute-looking village, the name of which I never discovered, and, directed by a signpost, I began to walk towards the hill town of Monterchi. The bus trundled away towards Arezzo. It was noon and it was hot.

I walked up the road, filled with remembrances of Piero, of the Arezzo frescos, and of the San Sepolcro "Resurrection"; and the earth, a personal gift from the *quattrocento*, was at my own disposal. The road, of which I was only visually aware, since none of the tediums of walking in a blazing midday upon a shadeless path were apparent, continued circuitously in the direction of Monterchi. I permitted it to carry me there.

I should like to be able to pretend that I came upon the picture in the cemetery all unknowing. That would indeed be a romantic culmination to this story. But I knew it was at Monterchi or somewhere near, in a cemetery chapel. No one knows quite why it should be. No one knows why Piero, some time in the fourteen-sixties, at the height of his powers and with his work in great demand, should have chosen the little town of Monterchi to honour with one of the greatest of his masterpieces. We know that his mother came from there and perhaps she was buried there, but no one knows why Piero should have chosen to paint, as her memorial, if this it was, a subject unique in Renaissance Italian painting, an image of the Madonna pregnant. Despite my deep admiration of Piero della Francesca, I was not prepared, at least not fully prepared, for this picture. The more celebrated panels and frescos of the master, those at Borgo San Sepolcro, at Arezzo, at Urbino, and in London, I had seen and admired with all the reverence and passion of which I was capable, in the cool normality of everyday life. The little-known fresco of Monterchi was another matter. I was approaching it white-hot, in a state of spiritual intoxication—engendered on a bus.

Monterchi, like so many towns in central Italy, is like a crumbling honeycomb. It grows upon its little hill, tightly embraced by its bastioned wall, hot, comfortably small, and modestly casual about its long and probably turbulent history. When I walked up to it at two or so in the afternoon, it was absolutely silent. A few motionless old men were carefully composed into their setting; a few angular children, black and spiky in silhouette against the dust-pale houses, moved sharply about the streets. A girl, burned to almost violet-bronze, wore dusty pink at exactly the right moment and was posed in exactly the right place. The church was shut with an uncompromising midday closeness. I walked on and out of the town, and down the hill. On the other side of the dip, a few hundred yards up the opposite rise, stood, or rather sagged, a

(Continued on page 160)

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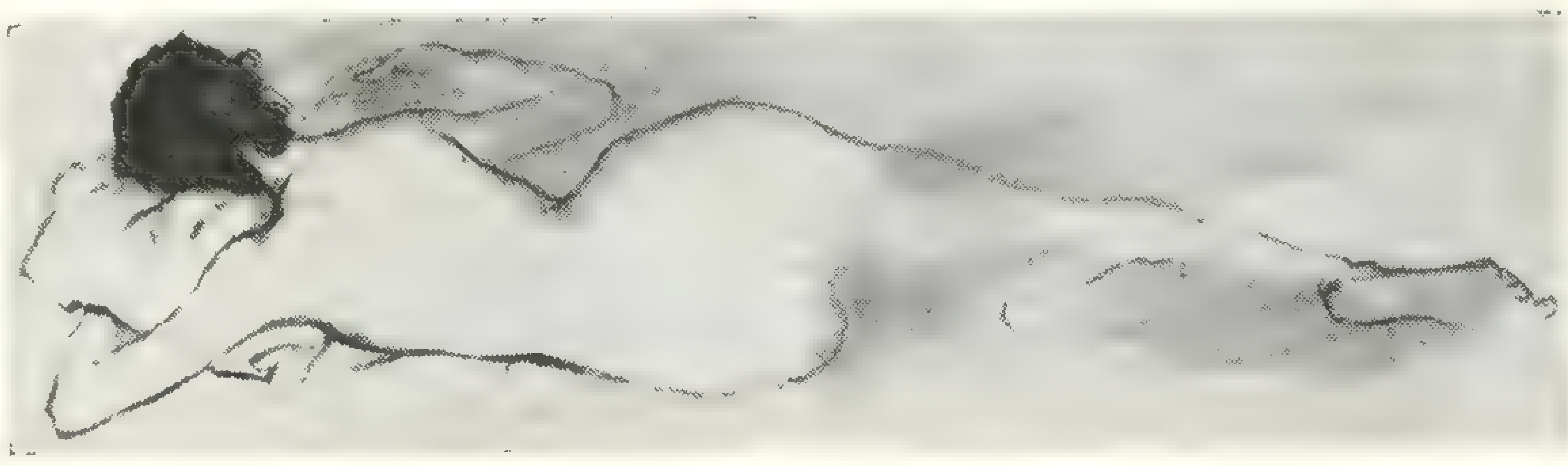

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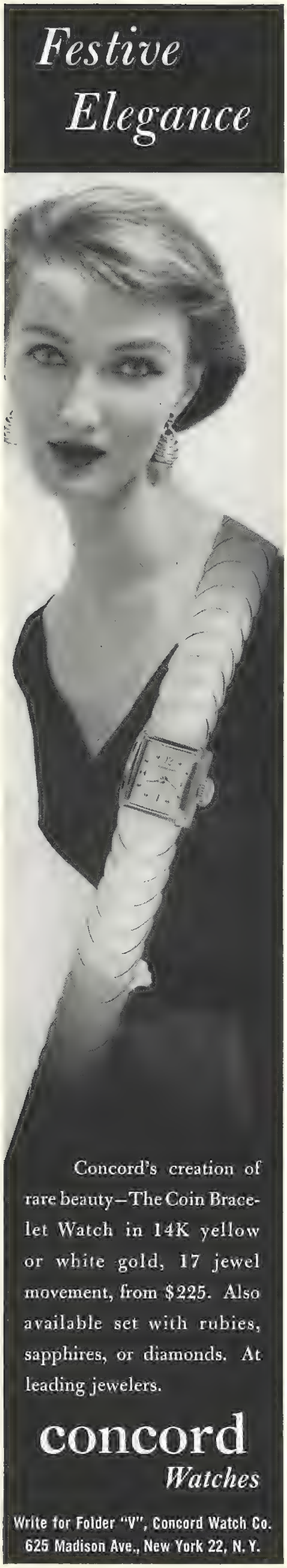

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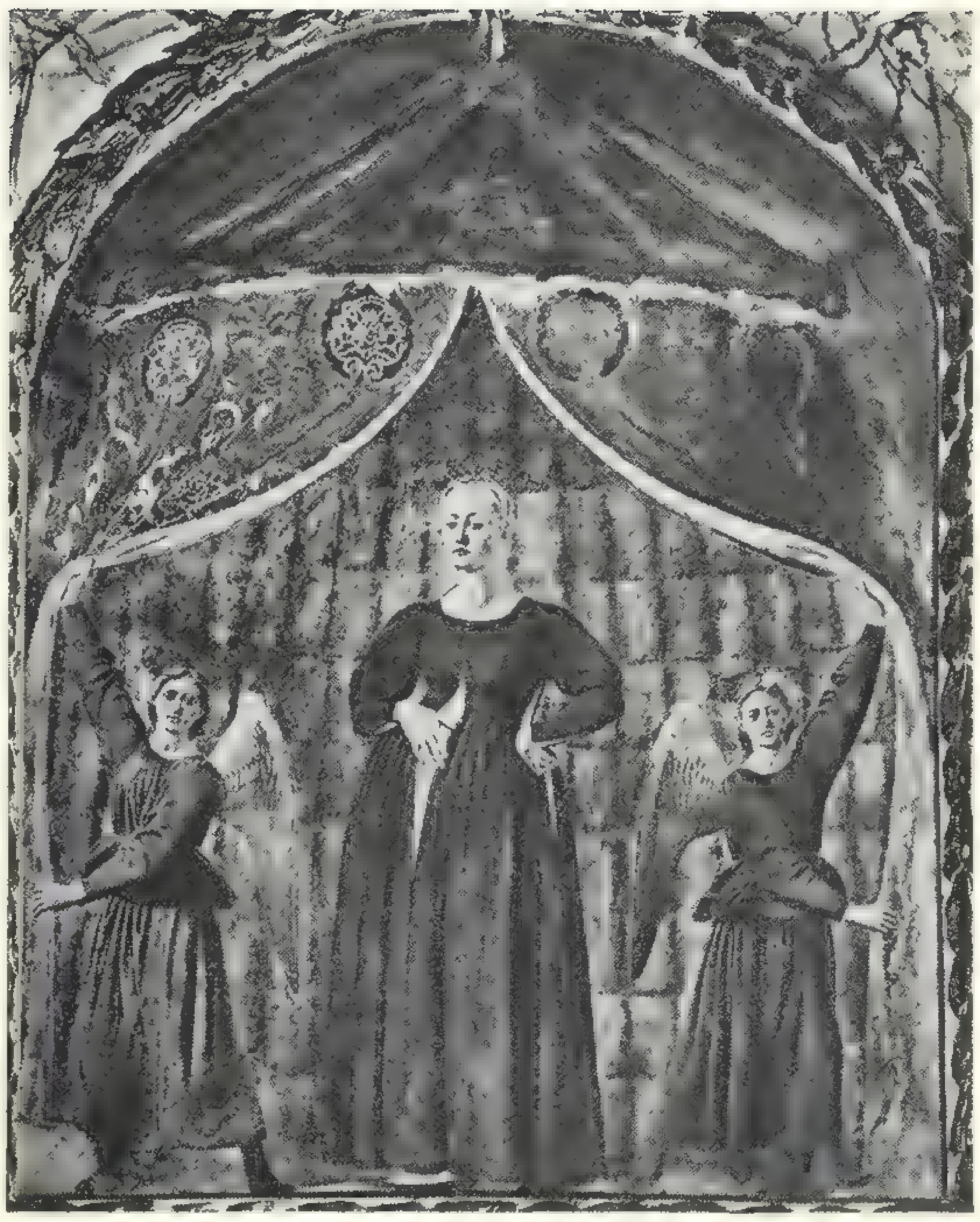
"LA MADONNA DEL PARTO"

(Continued from page 159)



"La Madonna del Parto"

drunken little cemetery of a size approaching a suburban back garden, and containing within its stucco walls a concourse of bizarre marble monuments, at once solemn, eccentric, and hideously gay.

The road leading to the cemetery was incandescent, of a dry bright whiteness and a silence curiously wrought. The noise of the absolute silence was like the sea. No bird sang, presumably because the inhabitants of Monterchi had lunched and dined off the available larks and thrushes for many years past. The sun, beating off the road, made it ripple, and I felt myself suspended above the path, moving forward with my feet just touching the dust, which in some obscure way was edible. On the terraces of the surrounding hills, the gesticulating olives struggled anxiously to rid themselves of their silver mist, despite their complete immobility. Their shadows were darker than their foliage, a metallic explosion underlined. The gates of the cemetery, sensibly forged and sensibly black, were ajar; and I entered a carnival of idiotic marble.

The unintentional comedy of the ways and means employed to commemorate the deceased Italian has been going on since the baroque lost its dignity—a matter of two hundred years or so. You will find this rigid farce matched in France only by certain *tours de force* in the cemetery of Père Lachaise; and, with diligence, you may discover a very few provincial examples at Golders Green. But for an unrestrained and lyrical expression of the necropolis, as, for example, a middle-aged marble gentleman who, bowing, removes a marble bowler hat and adjusts opaque marble pince-nez, you can not better Liguria. It was the influence of this stately mode of expression—albeit much modified—upon Umbria, which ennobled the conglomeration of gregarious statuary through which I made my way, in search of Piero della Francesca. The sense of paradox was hugely and yet remotely apparent to me, but even the robust idiocy of the tombs themselves failed to remove the sense of mortality. Despite the farce, this was a resting place for the dead, a place which brandished about it the twisting blades of the cypresses like deadly weapons. The comedy had an underlying terror.

At one end of the little patch of monuments stood an uninspired little building, designed to house the custodian and his family, and, next to it, a little chapel. I advanced towards this chapel and was presently met by a very small, very sunburnt little girl, who was entirely out of breath. I began to enquire as to the whereabouts of the fresco, but before I had voiced a single inaccurate phrase in Italian, the little girl dashed madly at the doors of the building and, gasping for breath, began to unbolt, unbar, unlock, and unbarricade them with tremendous and needless energy. The sun, by this time at its most powerful, both sharpened and obscured her action, since I could only see her through the glare, with my eyes almost closed.

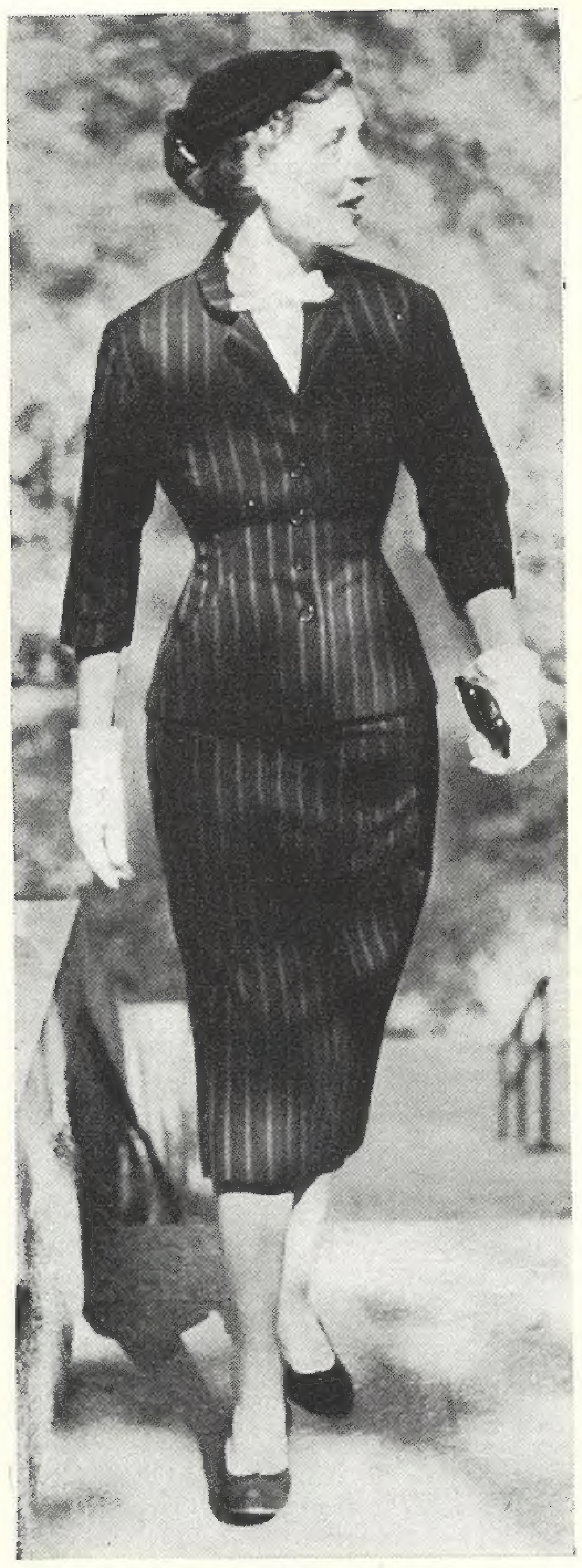
Presently she contrived to wrench open the doors, and, pushing them back, revealed what appeared to be the interior of a sturdily constructed bicycle shed. I could see very little of this dark interior in the sudden transition from the ferocity of the sun. But as I stood outside, several yards from the doorway and from the gasping child, I could make out an elderly bicycle and a table covered with a cloth upon which stood the skeletal remains of flowers in a remarkably distasteful vase. By wild prodding and stabbing with a bamboo pole, three times her own height, the little girl dislodged a grubby canvas curtain which hung behind the table and the bicycle. Then, unexpectedly, a silver face appeared, high on the wall, against a background the colour of weathered clay.

Suddenly the combination of improbability and my own delirium resolved into a moment of incredible and inexpressible magnificence. From the bicycle shed, above the decaying flowers, there emerged an image of a woman of such dignity, such gentleness, and such uncompromising divinity, that all sense of time, of place, and that critical currency with which one views and judges a work of art, ceased to signify. The sun, cutting across the doorway, hung like a blazing veil and obscured all but her face; the rest, the walls, floor, and all the details of the place, were dust grey, dust pale, and soft as sleep. The silver head, immobile, ageless, proud, and tender, set with an absolute strength upon the silver neck, looked down. The heavy-lidded eyes were lowered and the grave tranquillity of those eyes, the quiet of the brows beneath the severe headdress, caused the halo to seem redundant. Indeed, time itself had so judged it, and had all but erased the metallic symbol. As I went towards the picture, I detected only a shadow of what once must have been a gilded circlet.

She stands, "La Madonna del Parto," within a little tent, in a stillness greater than mere lack of motion, between the soft, deep-red folds of the tent's opening. Time has faded and dulled the material, so that the burden of the two angels who hold these tented folds apart is as intangible as a cloud. She stands, her child within her, heavy beneath her heart, with her hand parting the worn blue dress above the great curve of her pregnancy.

I existed in the chapel, within the great orb and bubble of stillness which enlarged my little complacent cone of well-being, beyond places and circumstances. I heard only the sharp, panting breath of the little girl behind me, and gradually this painful breathing was somehow transferred to the Madonna. The lady seemed to breathe, and to breathe more quickly than one should be allowed to see; I had no right to be present. I saw a pulse in her throat as I looked at her, standing in a womb of dust, against dust, waiting to give birth . . . in a cemetery.

I walked back through the door and out into the sun, and I saw three small dishevelled boys grouped among the gravestones. They were staring beyond me, through an open door. For a moment I feared to look, but when I turned and looked back, I saw only the little girl arranging the battered flowers and placing on the altar a large and ornate cross she seemed to have found. The silver face still gazed gently down. "*E bella—la donna*," said one little boy, very quietly. "*Eccola*," said the second. I walked in the glittering heat towards the black iron gate and towards the town. As I left: "*Bella*," repeated the third little boy, in a whisper.

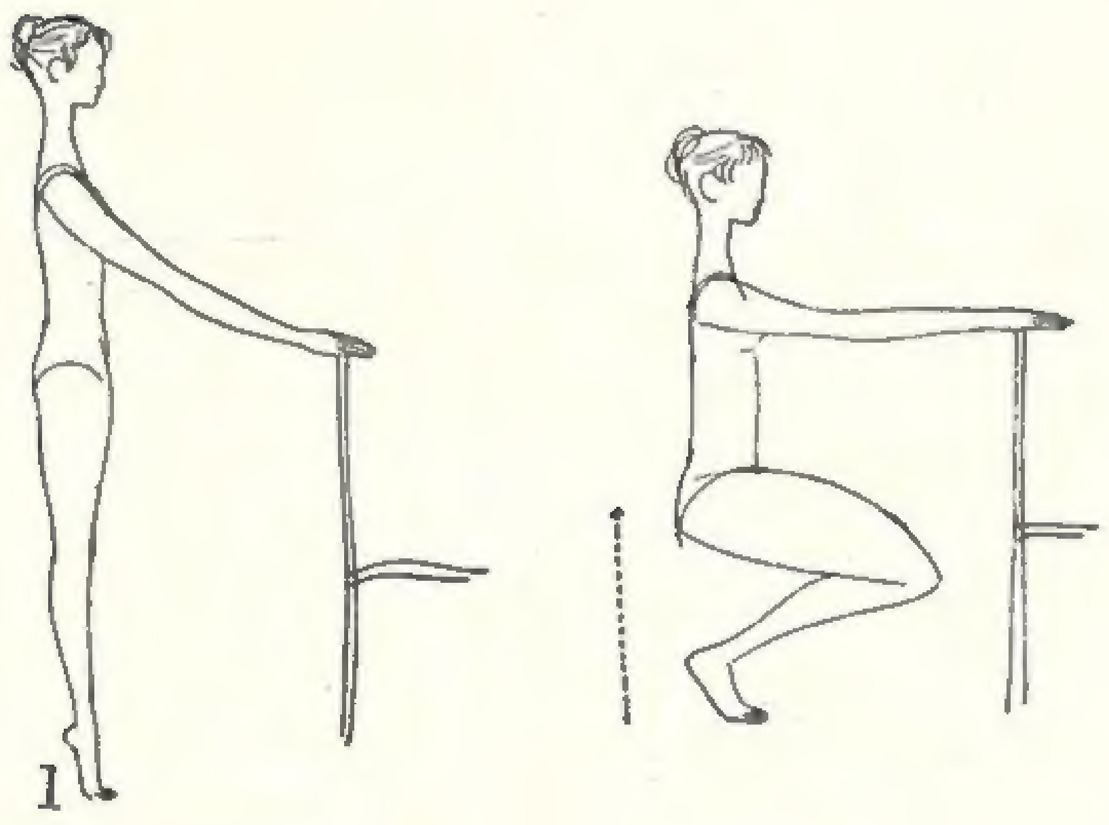


HONEYMAN

Before "the comeback"

(continued from page 131)

At left: A "before" photograph of Andrea Johnson—evidence of the retouching needed to return her figure to its former slimness. *Below:* Sketches of the exercise course she followed under the guidance of Helena Rubinstein's Paris Beauty Course. Miss Johnson's figure inventory started with posture: *because* her back was tense and rounded, her shoulders slumped forward, thereby slackening the contours of her chin, neckline, bosom. Recommended: a group of stretching exercises with the Rubinstein Lithe Line (an outsize rubber band, really). To acquire a natural straightness of the spine, Miss Johnson was advised to walk backwards, then forwards, maintaining the same position. For a trimmer waist (hers lessened almost two inches) and slimmer hips (lessened exactly two inches), exercises were prescribed (see figures 1, 2, 3, 6, below) that involved the muscles of the abdomen and thighs. For further thigh-work, waist-work, see pursued exercises 4, 5, 7, sketched below. Only toward the end of the course when the floor started to feel hard to her did Miss Johnson know she was getting down to bedrock—and a comeback.



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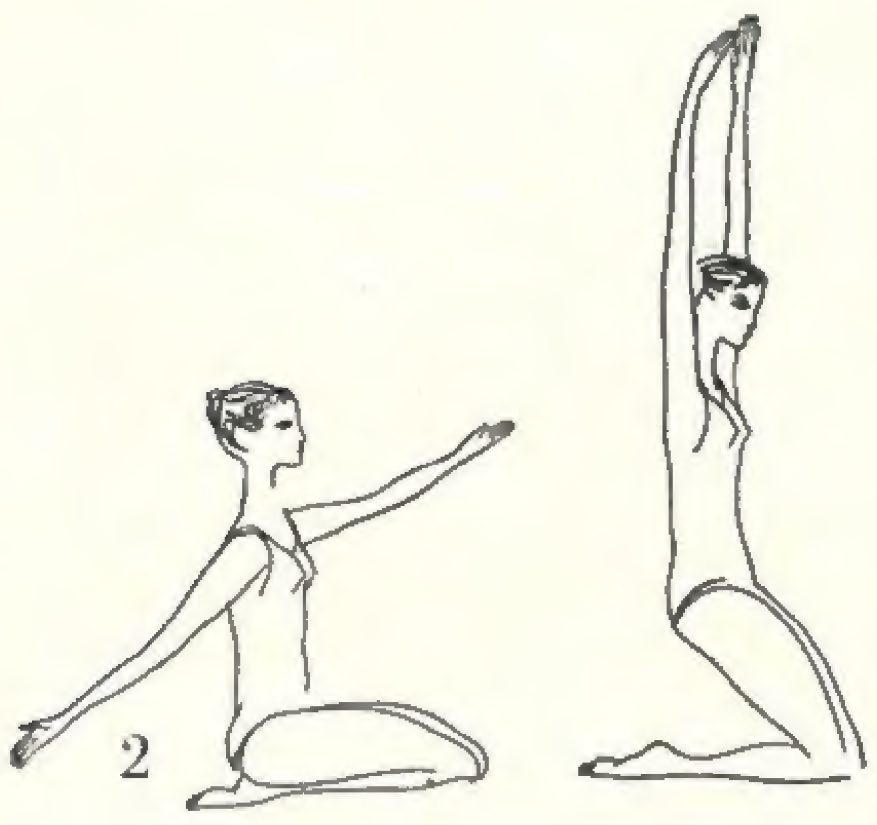

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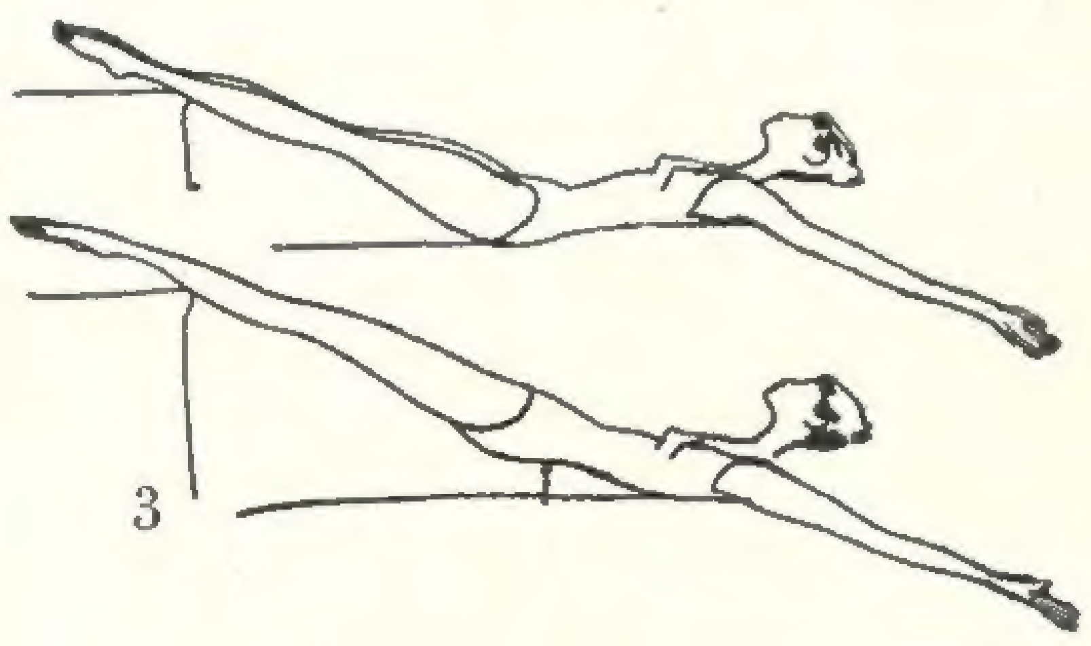

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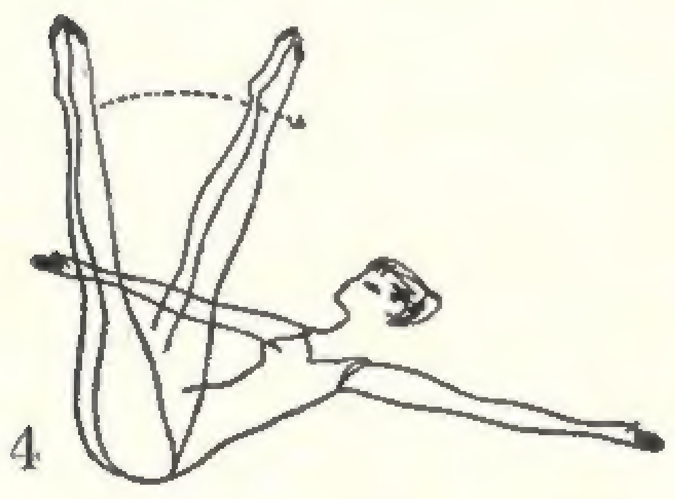

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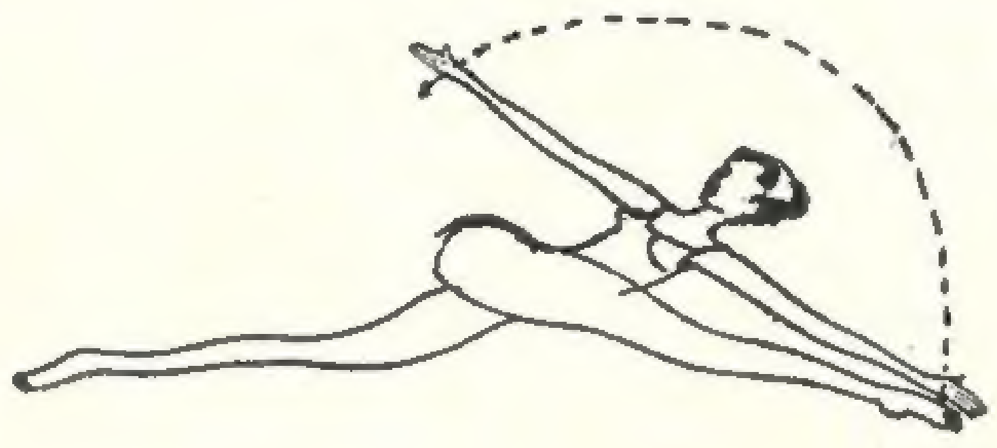

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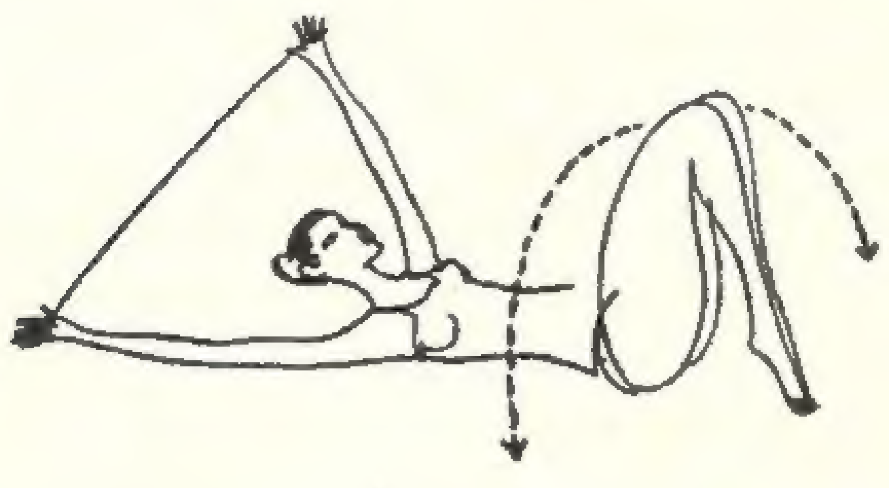

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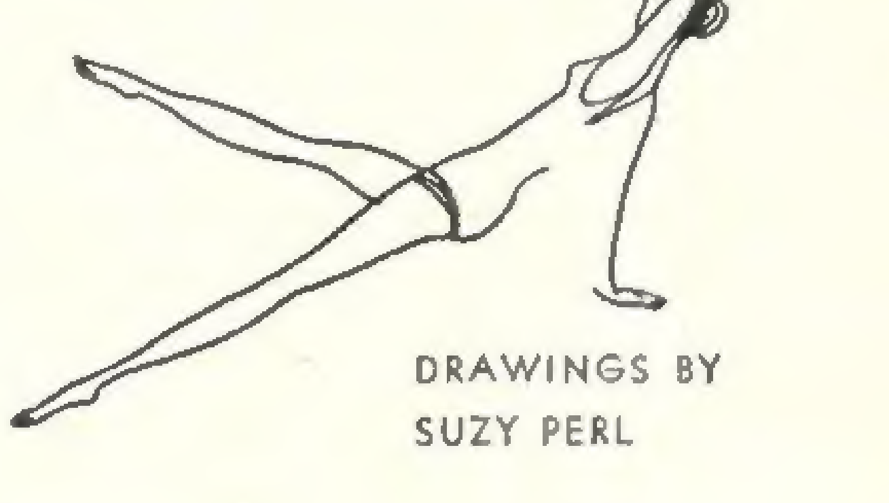

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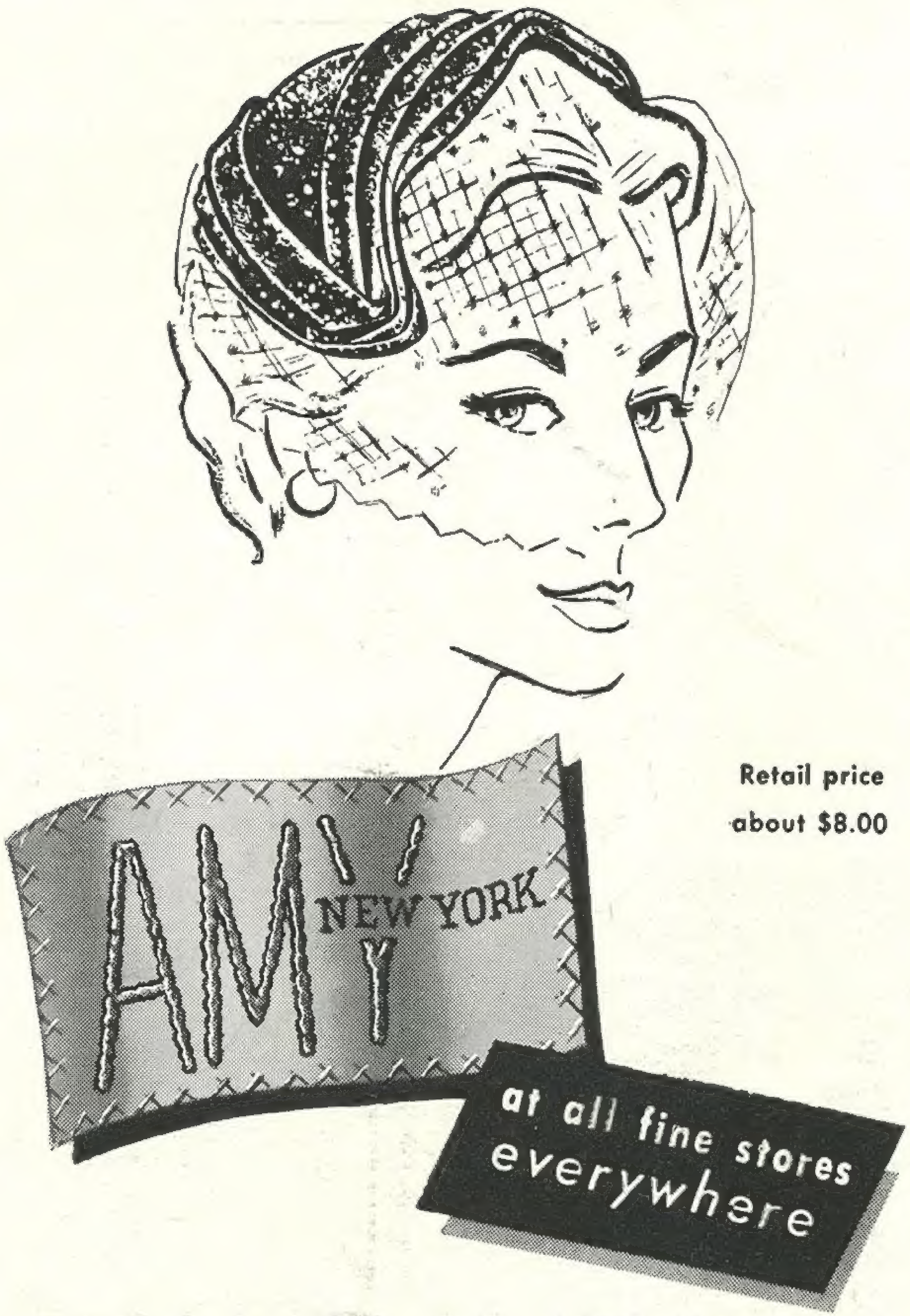
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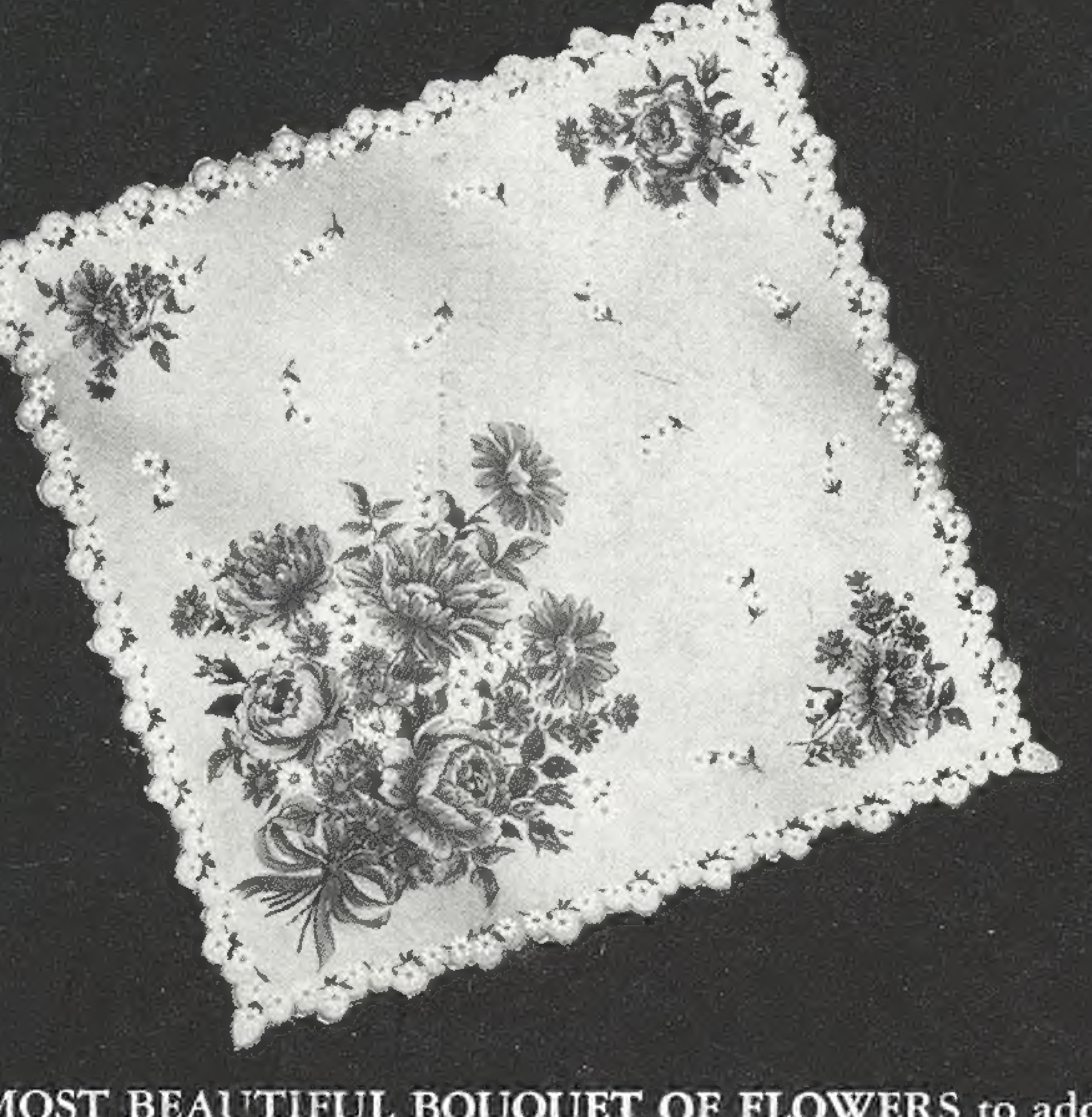

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Mrs. Exeter's list

This is Mrs. Exeter's own list from this issue of Vogue—the point being that much of what's shown in this and every issue of Vogue is meant for Mrs. E. (even though it hasn't been specifically marked with her initials).

The cover coat. For Mrs. Exeter! Yes. And a perfect example of the dual fashion—the fashion that appears in our pages on a quite young woman, but might as easily appear in Mrs. Exeter's wardrobe. The Mrs. E. we have in mind for this pale evening coat: polished; fashion-minded; grey-haired.

Page 87. Corded white satin coat with a cobalt-blue collar—theatre coat for Mrs. Exeter (and the fit couldn't be easier—no waistline).

Page 88. The white beaver coat —it's one woman's newest evening coat and another woman's newest country coat (the second woman named is Mrs. Exeter; she'd wear this mid-south and in the semi-south, travelling, watching games).

Page 97. Perfect big evening, opera evening dress. Mrs. Exeter would draw the neckline a little higher; would always wear the wrapped chiffon jacket. And she'd have a belt made in *her* colours—grey and blue, mauve and blue.

Pages 100, 101. Marvellous—for Mrs. E.; for any woman.

Page 123. Possibly. Very possible for a perfect figure, good arms, lithe waist—in other words, for a Mrs. Exeter who may have a grandchild beyond the nursery-school age, but whose figure swears it isn't so.

Page 132. Yes. It's cut in sizes 10 to 18. If that includes the Mrs. Exeter in question; if her hips are fairly smooth, this Paris-prompted dress could be her indispensable.

Page 134. The dress at top: good for a Mrs. E. who wears sizes 10 to 16; wonderful tea-party dress.

Page 135. If her hipline is in good shape—this dress is a good choice for Mrs. E., good for afternoons most of the year.

Page 136. The Heim pattern at the top of this page—excellent costume for Mrs. Exeter to have made in wool (or in linen if she's planning to go south).

Pages 142, 143. Here, our advice to Mrs. Exeter is this: try these and see! She might look at these two fascinating new corsets the next time she shops—and find that she's the woman for the elongated line.

The "Opulent Look" dress in the

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